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returns to the Bay P25

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# IS OAKLAND COOLER THAN SAN FRANCISCO?

**A FAILED HOUSING POLICY  
IS DRIVING THE CREATIVE  
CLASS ACROSS THE BAY.  
A GREAT CITY IS AT RISK. P8**

GUARDIAN PHOTOS OF OAKLAND LOCALS  
BY MATTHEW REAMER

EXTERIOR PHOTOS  
BY MIRISSA NEFF  
FOR MORE INFO  
SEE PAGE 5





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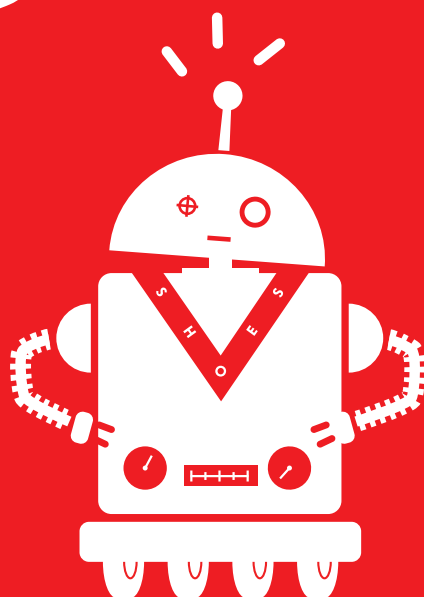


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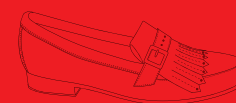


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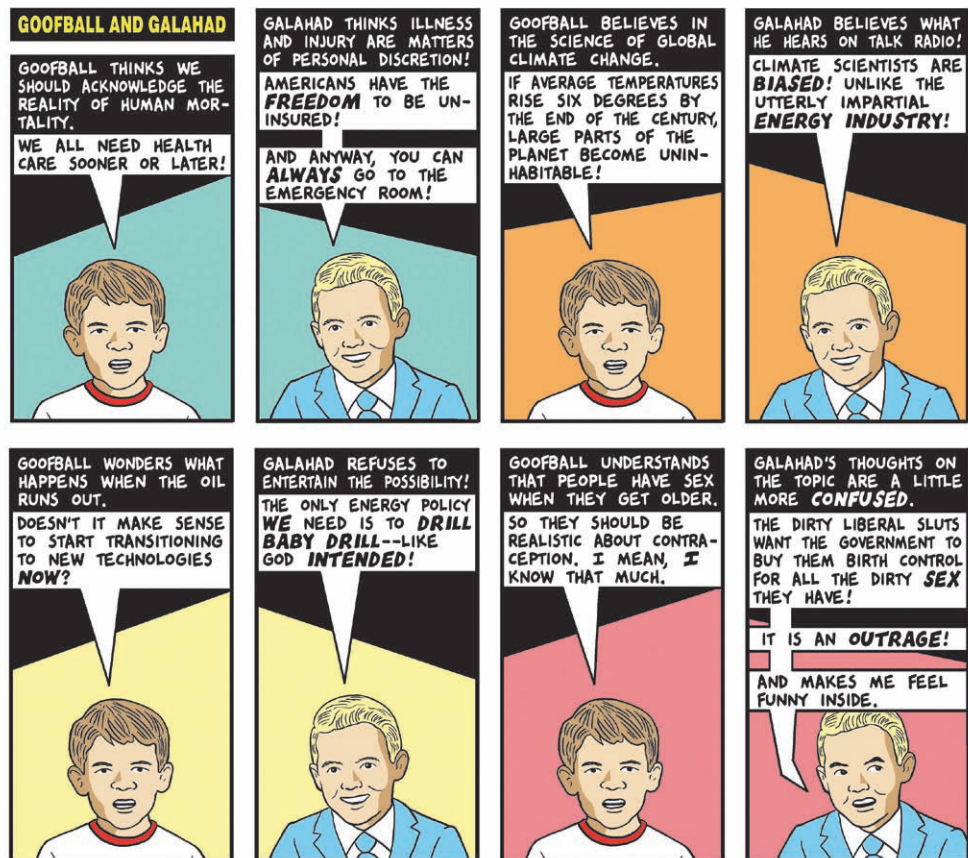
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## ON THE COVER

Oakland locals (clockwise from top left) Jessica Hobbs, Tanya Holland, Tyranny Allen, Austin Barber, Ambreezy, Funky Finger Mark, Alfonso Dominguez, Sam Strand, Adam Hatch, Ali "Chief Saba" Ar Rasheed, Jaysonik, Lolipop, and Coco Machete were photographed and asked the question, "Is Oakland cooler than San Francisco?" For their portraits and answers go to [www.sfbg.com/pixel\\_vision](http://www.sfbg.com/pixel_vision)

## THIS MODERN WORLD

by TOM TOMORROW



## THE GUARDIAN EDITORIAL

# THE FLIGHT FROM SAN FRANCISCO

**EDITORIAL** There is no simple free-market solution to gentrification and displacement. There's no way a crowded city like San Francisco can simply rely on the forces of supply and demand to protect vulnerable populations. And there's no way the city's flawed housing policy can prevent the loss of thousands of San Franciscans — particularly young, creative people who help keep a city lively — from fleeing to a town where they can actually afford the rent.

Richard Florida, the famous social and economic theorist who coined the term "creative class," argues that artists and writers and geeks and musicians are the forces that drive modern economies. His pioneering 2002 essay in the *Washington Monthly* was titled "Why cities without gays and rock bands are losing the economic development race."

Florida's something of an elitist and he ignores the contributions that tens of thousands of others (including retired people, union members and nonprofit workers) make to a community. He idolizes tech culture and often ignores issues like class and race.

But he's got a point: Nobody who's doing anything cool wants to live in a city where everyone is rich and everything is clean and boring. And that's the danger San Francisco faces.

Just go over to Oakland for a few days and talk to all the people who were once part of this city's cultural scene. They'll tell you what anyone with any sense knows: You don't attract creative people to a city by giving out tax breaks for corporations and building fancy office space. The rock bands that Florida talks about aren't going to stay in a city because it has high-end jobs for people with advanced degrees. Artists need a place where they can afford the rent.

San Francisco is still a great urban center, by any possible standard, and has all the qualities of diversity, openness, energy, politics and fun that have made generations of immigrants from all over the world want to make it their home. But at a certain point, housing becomes more important than all of the other development issues that local government can address.

Take Andy Duvall, a musician we

interviewed (see page 11) who was part of San Francisco for 15 years before he was literally priced out of town. For half of what he was paying in the Mission, Duvall has more than twice the space in Oakland — and the situation is just getting worse. While most of the country is still mired in a deep housing slump (and parts of San Francisco are facing a foreclosure crisis), rents in this town are soaring, beyond the affordability of almost anyone who currently lives here. According to the city's own statistics, only about 10 percent of San Franciscans can afford the rent on a median market-rate apartment. That means if they're evicted or lose their homes, they have to leave town.

The supervisors held a hearing April 9 on affordable housing, and the message was profound: "Affordable housing preserves the neighborhood in more ways than one; residents are the foundation on which the economy is built. From any angle, if we can't afford to live here, there is no city," observed Val Sinckler, a Western Addition resident.

CONTINUES ON PAGE 6 >>

## EDITOR'S NOTES

# THE PROBLEM WITH LAURA'S LAW

BY MICHAEL GAUSE

**OPINION** Mental health conditions and mental illness are issues that bring passionate people to the table from all sides of the spectrum. Individuals who have lived with the experience of mental-health conditions, clinicians, family members, researchers, and advocates all have a lot to say.

But as a March 11 San Francisco Chronicle piece, "Laura's law likely to save lives," suggests, people can be fueled by pain and emotion, rather than logic and information. It's in such a hot zone that AB 1421 emerged, after the tragic death of a young woman at the hands of a violent man who also happened to be dealing with mental health conditions.

The so-called Laura's Law passed the state Legislature in 2002, and counties have a choice whether to implement it locally. If enacted in San Francisco, AB 1421 would mandate outpatient treatment for some people with mental illness — and those out of compliance would get a 72-hour hold under lock and key at the hospital, and would be at risk of being thrown into the revolving door of the criminal justice system.

The public support for AB 1421 and similar involuntary measures outlines the pervasive misunderstanding that comes when emotion rules the fray over common sense and dignity. And more dangerously, it promotes the long-debunked myth that mental illness is related to violence. In fact, individuals with mental illness are one percent less likely to commit violence than other individuals.

Often, the very people whose voices are left out of the decision-making process in legislation such as AB 1421 are the ones who are directly affected personally by mental illness and mental-health conditions. That's due in large part to the lasting impact of stigma, which deprives people of dignity, individual choice, and the empowerment to seek their own goals and paths in life.

What we know is this: voluntary treatment that is accessible in community settings and centered

CONTINUES ON PAGE 6 >>



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## EDITORIALS

### THE FLIGHT FROM SAN FRANCISCO CONT>>

But while the mayor is working to attract companies that will pay high-end salaries to people who can afford to pay far more rent than the average San Franciscan, he's a long way from coming up with the money to even begin to mitigate the problem.

An effective policy to preserve San Francisco requires strict regulation (to prevent evictions and displacement), a mandate that commercial developers build housing for their workforce and that residential developers meet the needs of low- and moderate-income residents — and a large investment of public money in affordable housing. If Lee isn't willing to talk serious about those three crucial elements, then he's presiding over the decline of one of the world's coolest cities. **SFBG**

### THE PROBLEM WITH LAURA'S LAW CONT>>

on individual strength is by far the best option for recovery from mental health conditions and the path for a rewarding, enriched life.

San Francisco typically leads the state in the number of involuntary commitments for people in acute psychiatric crisis. That's proven to be not only a colossal waste of resources but also the wrong approach. Many of those who are involuntarily detained are accessing the mental health system for the first time—in restraints. This leads to further mistrust and trauma for those dealing with mental health challenges.

When it comes to embracing laws such as AB 1421, California voters know better. After the passage of that measure, California voters passed the landmark Mental Health Services Act in 2004. It is the principles of MHSA—voluntary, community-driven treatment, and *full inclusion* of individuals with mental health conditions as decision-makers—that should guide our efforts in recovery from mental health conditions and eliminating the pervasive stigma and bias that are the true culprits in causing pain and trauma in our society. MHSA provides funding for innovative, alternative approaches to Treatment As Usual. **SFBG**

*Michael Gause is deputy director of the Mental Health Association of San Francisco.*

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- Tim Redmond's theory on last week's federal raid of Oaksterdam
- Continued fallout from the death of the pedestrian who was hit by a bicycle in the Castro
- Yael Chanoff with the latest on SF foreclosure activism

NOISE

- Live Shots and assorted show reviews: Gwar, Radiohead, and the Paid Dues festival
- Melvins, continued: All the amazing King Buzzo quotes that didn't make it into print
- Localized Appreesh: love for the Buttercream Gang on the eve of their SF Food Bank fundraiser



PIXEL VISION

- Burning Man art grants announced — who emerged as the big winners this year? A Guardian exclusive
- Cheryl Eddy's must-see movie picks for the weekend
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SEX SF

- Baby oh baby: this week's sexiest events, gathered in one place for your viewing pleasure
- A new book explores the hotness of the curvy woman



SAN FRANCISCO'S LOSS

Driven by rising costs of living, San Francisco is losing much of its diversity and working class to the East Bay

BY Yael Chanoff  
AND STEVEN T. JONES  
news@sfbg.com

San Francisco is increasingly losing its working and creative classes to the East Bay and other jurisdictions — and with them, much of the city's diversity — largely because of policy decisions that favor expensive, market-rate housing over the city's own affordable housing goals. "It's definitely changing the character of the city," said James Tracy, an activist with Community Housing Partnership. "It drains a big part of the creative energy of the city, which is why folks came here in the first place."

Now, as San Francisco officials consider creating an affordable housing trust fund and other legislative changes, it's fair to ask: Does City Hall have the political will to reverse the trend?

Census data tells a big part of the story. In 2000, the median owner-occupied home in San Francisco cost \$369,400, and by 2010 it had more than doubled to

\$785,200. Census figures also show median rents have gone from \$928 in 2000 up to \$1,385 in 2010 — and even a cursory glance at apartment listings show that rents have been steadily rising since then.

Tracy and other affordable housing activists testified at an April 9 hearing before the Board of Supervisors Land Use and Economic Development Committee on a new study by the Budget and Legislative Analyst, commissioned last July by Sup. David Campos, entitled "Performance Audit of San Francisco's Affordable Housing Policies and Programs."

"There's a hearing right now at City Hall about our housing stock and how it's been skewing upward toward those with higher incomes," Board President David Chiu told us, noting that it is sounding an alarm that, "Creative individuals that make this place so special are being driven out of the city."

Oakland City Council member Rebecca Kaplan said that San Francisco's loss has been a gain for Oakland and other East Bay cities,

which are enjoying a new cultural vibrancy that has so far been largely free of the gentrifying impacts that can hurt a city's diversity.

"You can add more people without getting rid of anybody if you do it right. Most of development is looking at places that are now completely empty like the Lake Merritt BART station parking lot, empty land around the Coliseum, and the West Oakland BART station," Kaplan told us. "We have to commit to revitalization without displacement."

Yet the fear among some San Franciscans is that we'll have just the opposite: displacement that actually hinders the city's attempts at economic revitalization. "What's at stake is the economic recovery of the city," Tracy said. "You can't have such a large portion of the workforce commuting into the city."

TOO MANY CONDOS

A big part of the problem is that San Francisco is building plenty of market-rate (read: really expensive) housing, but not nearly enough affordable housing. The report Campos commissioned

looked at how well the city did at meeting various housing construction goals it set for itself from 1999 to 2006 in its state-mandated Housing Element, which requires cities to plan for the housing needs of its population and absorb a fair share of the state's affordable housing needs.

The plan called for 7,363 market-rate units, or 36 percent of the total housing construction, with the balance being housing for those with moderate, low, or very low incomes. Developers built 11,293 market-rate units during that time, 154 percent of what was needed and 65 percent of the total housing construction. There were only 725 units built for those with moderate incomes (just 13 percent the goal) and just over half the number of low-income units needed and 83 percent of the very low-income goal met.

"We have to do a better job of monitoring and evaluating each project," Chiu said. "Every incremental decision we make determines whether this will be a city for just the wealthy."

The situation for renters is even worse. From 2001-2011, the report showed there were only 1,351 rental units built for people in the low to moderate-income range, people who make 50-120 percent of the area median income, which includes a sizable chunk of the working class living in a city where about two-thirds of residents rent.

"The Planning Commission does not receive a sufficiently comprehensive evaluation of the City's achievement of its housing goals," the report concluded, calling for the planners and policymakers to evaluate new housing proposals by the benchmark of what kind of housing the city actually needs. Likewise, it concluded that the Board of Supervisors isn't being regularly given information it needs to correct the imbalance or meet affordable housing needs.

Policy changes made under former Mayor Gavin Newsom also made this bad situation even worse. Developers used to build affordable housing required by the city's inclusionary housing law rather than paying in-lieu fees to the city by a 3-1 ratio, but since the formulas in that law changed in 2010, 55 percent of developers have opted to pay the fee rather than building housing.

Also in 2010, Newsom instituted a policy that allowed developers to defer payment of about 85 percent of their affordable housing fees, resulting in an additional year-long delay in building affordable housing.

CONTINUES ON PAGE 11 >>

WHO'S COOLER? SAN FRANCISCO VS. OAKLAND POLITICS

	SAN FRANCISCO	OAKLAND	ADVANTAGE
MAYOR	ED LEE	JEAN QUAN	OAKLAND Both evicted Occupy, but at least Quan felt bad about it
CORRUPT MACHINE BOSS	WILLIE BROWN	DON PERATA	OAKLAND Perata: Ass kicked, left town. Brown: Ass kicked, stuck around
STATE ASSEMBLY	TOM AMMIANO	SANDRE SWANSON	SAN FRANCISCO Sandre's cool, but who told the Guv to "kiss my gay ass?"
SUPERVISORS/ CITY COUNCIL			SAN FRANCISCO Oakland: Under investigation. SF: only routine corruption
DEMOCRATIC PARTY			SAN FRANCISCO Come on — have you ever even heard of the Alameda County Central Committee?





PART OF THE FLUX FOUNDATION CREW IN THEIR AMERICAN STEEL WORKSPACE. | PHOTO BY CATIE MAGEE

# HEADING EAST: ARTISTS IN FLUX

One art collective joins a wave of San Franciscans who are moving to the East Bay

BY STEVEN T. JONES  
steve@sfbg.com

San Francisco isn't an easy place to live for artists and others who choose to fill their souls at the expense of their bank accounts, particularly with the comparatively cheap and sunny East Bay so close. And with more of these creative types being lured eastward, Oakland and its surroundings are getting ever more hip and attractive — just as San Francisco is being gentrified by dot-com workaholics.

It's a trend I've been noticing in recent years, one that I saw embodied during regular trips to make Burning Man art with the Flux Foundation (see "Burners in Flux," 8/31/10) and hundreds of others who work out of the massive American Steel warehouse.

At least once a week, I would take BART to the West Oakland station and cycle up Mandela Parkway, a beautiful and inviting boulevard, riding in the wide bike lane past evocative public art projects in weather that was always warmer than my neighborhood in San Francisco.

Since then, I've watched waves of my Flux friends moving from San Francisco to the East Bay, pushed by the high cost of living and pulled by the allure of a better and more sustainable lifestyle, a migration of some of the most interesting and

creative people I know, some of the very people that have made San Francisco so cool.

"I love San Francisco, but it's just not an affordable place anymore," said Jessica Hobbs, one of the Flux founders who last year moved with two other women from the crew into what they call the Flux Meow House in a neighborhood near the intersection of Oakland, Berkeley, and Emeryville.

Hobbs has long worked in the East Bay and "I've never been one of those who has that bridge-phobia" — that resistance to cross over into other cities for social gatherings — "but the most interesting culture of San Francisco is starting to move to the East Bay."

In the last 10 years, workspaces for burners and other creative types have proliferated in the East Bay — including the Shipyard, the Crucible, NIMBY Warehouse, Xian, Warehouse 416, and American Steel — while the number in San Francisco has stayed static or even shrunk. That's partly a result of SF's dwindling number of light industrial spaces, but Hobbs said the influx of artists in the East Bay supported and populated these new workspaces and fed the trend.

"They were making space for that to happen, so we came over here," Hobbs said. "There's more willingness to experiment over here."

There have been code-compliance conflicts between these boundary-pushing art spaces and civic officials, including Berkeley's threats to shut down the Shipyard and Oakland's issues with NIMBY, but Hobbs said both were resolved in ways that legitimized the spaces. And then events such as Art Murmur, a monthly art walk in downtown Oakland, put these artists and their creations on proud display.

"Oakland and the East Bay have been very welcoming," Hobbs said. "They want us."

As we all talked on April 5, Karen Cusolito was throwing a party celebrating the third anniversary of American Steel, a massive workspace for hundreds of artists and a gathering space for her extended community. Cusolito had working in the East Bay since 2005, commuting from Hunters Point before finally moving to Oakland in 2010.

"I moved here with such great trepidation because I thought I'd be bored," she said. "But I've found a more vibrant community than I could have imagined, along with an unexpected sense of calm."

Reflecting on the third anniversary of American Steel, Cusolito said, "On one hand, I'm astonished that it's been three years. On the other hand, I'm surprised that this hasn't always existed," she said. "I have an amazing community here. I'm very blessed."

Hobbs' roommate, Rebecca Frisch, lost her apartment in Hayes Valley last year and decided to seek some specific things that she felt her soul seeking. "I wanted more light and space and a garden. I had a long wish list and nearly all of it came true," she said. "I cast my net as far north as Petaluma and even Sebastapol. It's really about a home and setting that felt good and suited my wish list."

The space they found was spacious and airy, almost suburban but in a neighborhood that is lively and being steadily populated with other groups of their friends who have also been moving from San Francisco, gathered into three near-by homes.

"It was a great space with this huge yard. It's got sun all day long, fruit trees everywhere, and we now have an art fireplace. You don't find that in San Francisco," Hobbs said.

As much as Hobbs and Frisch have been pleased with East Bay living, they each felt finally pressured to leave San Francisco, which makes them wonder what the future holds for the city.

CONTINUES ON PAGE 10 >>

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## NEWS

### HEADING EAST: ARTISTS IN FLUX

CONT>>

"It's made me sad because it's apparent there's no room for quirky, creative individuals. It's only for the super rich," Frisch said. "I feel horrible for families and people with fewer options that I have. I wondered if I would mourn the city I loved, and it's been just the opposite. I really love it here."

There have been a few challenges and tradeoffs to living in the East Bay, Hobbs said, including a lack of late-night food offerings and after hours clubs. "With anything, there will be a balance between positives and convenience," she said.

Not everyone from Flux is flowing east — that balance tips in different ways for different people at different times. Monica Barney recently moved to San Francisco from Oakland and she's enjoying the more dense urban living.

"I got sick of living in the East Bay," she said. "I didn't like that you have to drive everywhere. It changes the tone of the neighborhood when you can get around without a car."

Yet for most of the couple hundred artsy people in the Flux Foundation's orbit, the East Bay is drawing more and more people. Jonny Poynton moved to West Oakland three years ago after living in San Francisco for nine. He appreciates the sense of community he's found in Oakland, and he doesn't feel like he's given up much to attain it.

"One of the things I like about West Oakland is how close it is to the city," he said.

Flux's latest transplant is Jason DeCook, who works in the building trades and moved from San Francisco to just down the street from Poynton on April 7.

"I moved because of the usual reasons that most have, larger space for the same rent, but also the sunshine and proximity. I've been hella reluctant to do this for the past few years but thought about it a couple of times. Now the issue has been forced with all the art this year," DeCook said.

In addition to working on art at American Steel, DeCook says he's excited to have a yard and storage areas to work on his own projects.

"I'm a blue collar, hands-on kind of guy and it's easy for me to feel connected to a lot of the people that live around me or are beginning to visit the area. It's exciting to be in a place that has been ignored for so long by money, because a group of us can come up with a project or I can on my own and get

to doing it with little red tape and it will be appreciated by the neighbors for making the place a little bit better," DeCook said.

In many ways, he thinks that West Oakland and other East Bay pockets are on a similar trajectory as many of San Francisco's coolest neighborhoods decades ago, many of which are now getting too expensive for the artists to live.

"Earlier today I was considering how, in the past, like the early '60s when so many artists and musicians were drawn to the Haight and other places, they did so because it was cheap and close to opportunity," he said. "I think West Oakland is seeing that happen to it. It is a furnace of creativity, and I am helping however I can to stoke that." **SFBG**



### HEADING EAST: THE PHOTOGRAPHER

Sasha Kelley grew up in the East Bay. The 22-year old photographer moved to San Francisco for the love of art — but she moved back East for the same reason.

"I was expecting [SF] to be this free-loving, accepting, encouraging place where anything can happen and everything would be welcomed," Kelley told the Guardian through a series of phone and email interviews. "But it's a place that is already established, the different art scenes have been formed and branded. Unless you are fortunate enough to have your own space, you are almost forced to fall into line with the given formula."

That wasn't the kind of artistic guidelines Kelley was looking for when she moved to the Tenderloin to study at the Academy of Art. While in San Francisco, she started C Proof (c-proof.org), a site she uses to explore African American life. It was awarded a Best of the Bay honor last year by the Guardian.

But she was having trouble finding the black arts community in the city. Besides MoAD, "the big exception," as she put it, "the voice of the black artist just wasn't there."

And the call of home was a BART ride away. After three years in SF, Kelley decided to move away from the cramped

studio she shared with two other people to Oakland in the summer of 2011.

"Right now in Oakland there is a little more wiggle room for experimentation," she said. "There is still a lot of room to grow, to hold space, and establish new norms."

One day, attending a general assembly meeting of Occupy Oakland, she met artist Githinji Mbire, who was opening up Omiroo, a community gallery just one block from the 12th Street BART station (400 14th St., Oakl.) Kelley spent eight hours there the first time she visited.

"We just talked about art," Kelley said. "A vision of a community space where people could just be and where it's not about the formal aspects of it, it's just really the work and reaching out to people."

Now, Kelley hosts Sunday dinners at Omiroo to bring together local artists. It's become a drop-in creative space where Mbire crafts his multimedia maps of Africa. Local vegan food activist Bryant Terry stops by to sell his tea and talk to passers-by during the neighborhood's thriving monthly Art Murmur. Kelley thinks such a space is possible in SF, but it would depend on finding an investor. "It's a lot easier to sustain yourself in the East Bay," she said. **(Caitlin Donohue) SFBG**

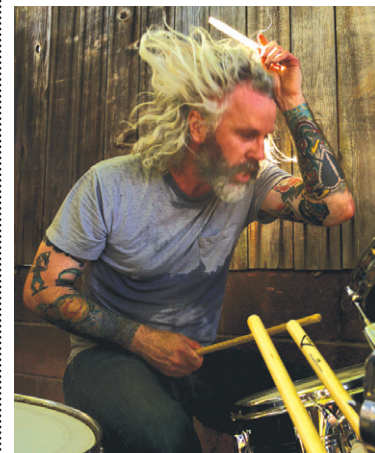


PHOTO BY BIRGIT BRUNAR

### HEADING EAST: THE MUSICIAN

Andy Duvall arrived in San Francisco in 1995, moved with some friends into a flat where his rent was \$250 a month. It was a great town for musician, and for 15 years, he was part of the local scene.

Then he looked around in 2010 and realized that he was paying \$750 a month for a tiny room with a housemate he barely knew. "It was so hard to find a place I could afford," Duvall, the former Zen Guerilla drummer who is now part of the experimental band Carleton Melton, told us.

So he packed up and moved across the Bay — and he's never looked back. "When I moved out, I was afraid I'd totally miss SF," he said. "But I got to Oakland, and now even if I could I wouldn't move back."

Duvall lives in a 900-square-foot place off 40th Street with his girlfriend; they split the \$900 rent. "It just seems like there are more artistic and musical people around here," he said. "I'm surrounded



## NEWS

by musicians, instead of worrying that the person downstairs is going to try to get me kicked out of the building."

Duvall's main worry now? He sees the pattern that drove him out of San Francisco happening again. "In five years, the same thing is going to happen to Oakland," he said. "This neighborhood is just exploding. It's good, I guess — but it's bad for the artists and musicians." (Tim Redmond) **SFBG**

### SAN FRANCISCO'S LOSS

CONT>>

ing, from 48 months after the market-rate project got permitted to 60 months now.

Tracy and the affordable housing activists say the city needs to reverse these trends if it is to remain diverse. "It's not even debatable that the majority housing built in the city needs to be affordable," Tracy said.

Mayor Ed Lee has called for an affordable housing trust fund, the details of which are still being worked out as he prepares to submit it for the November ballot. Chiu said that would help: "I will require a lot of different public policies, but a lot of it will be an affordable housing trust fund."

### GROWTH AND DIVERSITY

San Francisco's problems have been a boon for Oakland.

"With much love and affection to my dear SF friends, I must say that Oakland is more fun," Kaplan told us. "Also I think a lot of people are choosing to live in Oakland now for a variety of reasons that aren't just about price. We have a huge resurgent art scene, an interconnected food, restaurant, and club scene, a place where multicultural community of grassroots artists is thriving, best known from Art Murmur."

There is fear that Oakland could devolve into the same situation plaguing San Francisco, with rising housing prices that displace its diverse current population, but so far that isn't happening much. Oakland remains much more racially and economically diverse than San Francisco, particularly as it attracts San Francisco's ethnically diverse residents.

"We're not looking at a situation where the people moving into town are necessarily predominantly white," Kaplan said. "We're having large growth in quite a range of communities, including growing Ethiopian and Eritrean and Vietnamese populations...If you don't want to live in a multicultural community, maybe Oakland's not your cup of tea."

According to the 2010 census,

a language other than English is spoken at home in 40.2 percent of Oakland households, compared to 25.4 percent in San Francisco. "Almost every language in the world spoken in Oakland," Kaplan said.

African Americans make up 28 percent of Oakland's population, compared to only 6.1 percent in San Francisco, and 6.2 percent of the population of California. In San Francisco, the number of black-owned businesses is dismal at 2.7 percent, compared to 4 percent statewide and 13.7 percent in Oakland. The census also finds that 25.4 percent Oaklanders are people of Latino origin, compared to San Francisco at 15.1 percent and 37.6 percent statewide. San Francisco is 33.3 percent Asian, compared to Oakland at 16.8 percent and all of California at 13 percent.

Both cities are less white than California as a whole; the state's white population is 57.6 percent, compared to 34 percent in Oakland and 48.5 percent in San Francisco.

Gentrification shows its face differently depending on the neighborhood. Some say Rockridge, a trendy Oakland neighborhood where prices have recently increased, has gone too far down the path.

"Rockridge has been 'in' for a long time, but the prices are staggering and it isn't as interesting any more," Barbara Hendrickson, an East Bay real estate agent, told us.

The nationwide foreclosure crisis didn't spare Oakland and may have sped up its gentrification process. "The neighborhoods are being gentrified by people who buy foreclosures and turn them into sweet remodeled homes," observed Hendrickson.

Yet Kaplan said many of these houses simply remain vacant, driving down values for surrounding properties and destabilizing the community. "I think we need a policy where the county doesn't process a foreclosure until the bank has proven that they own the note," said Kaplan, who mentioned that the city has had some success using blight ordinances to hold banks accountable for the empty buildings.

And as if San Francisco didn't have enough challenges, Kaplan also noted another undeniable advantage: the weather. "The weather is really quite something," she said. "I have days with a meeting in San Francisco and I always have to remember to bring completely different clothing. Part of why I wanted to live in California was to be able to spend more time outdoors, be healthy, bicycle, things like that. So that's pretty easy to do over here in Oakland." **SFBG**

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**HERBWISE** **DOSED TAMALES FROM 'THE OFFICIAL HIGH TIMES CANNABIS COOKBOOK.'**



PHOTO BY SARA REMINGTON

## OH HIGH!

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**HERBWISE** Say "cannabis," not "weed." Couch discussion in the language of medicine, not intoxication. There are a lot of rules when it comes to talking about marijuana — and the country's most beloved cannabis publication breaks most of them.

That's because at High Times magazine, the general take is that herb should be legal across the board, not just for consumption by the verifiably sick. "Until it's legal for all adults, medical marijuana patients are going to be regarded as second class citizens," said Elise McDonough, who besides having worked as a graphic designer with the magazine for 10 years is the author of the brand-new-for-420 *Official High Times Cannabis Cookbook* (Chronicle Books, 160pp, \$18.95).

In her Guardian phone interview, McDonough pointed out that eating may be the first way human beings consumed cannabis. She's certainly done her part to give us options beyond the basic brownie — the book includes recipes for "psychedelic" spanikopita, tamales, cocktails, holiday feasts, and a host of canna-bases, from dosed butter to olive oil. McDonough wrote many, but also gets help from other High Times luminaries, like the dearly departed Chef Ra, who contributed to the rag's recipe column for 15 years.

Interest, ahem, sparked? The following recipes from the book will make a stellar foundation for next week's holiday festivities, medicinal or not. **SFBG**

### **SIMPLE CANNABUTTER**

Makes 1/2 cup  
1/2 cup (1 stick) salted butter\*  
1/4 ounce cannabis buds, finely ground  
\*To make cannamargarine, simply substitute margarine for butter in this recipe  
1. Melt the butter on low heat in a saucepan. Add the ground buds, and simmer on low heat for 45 minutes, stirring frequently.  
2. Strain the butter into a glass dish with a tight-fitting lid. Push the back of a spoon against the plant matter and smash it against the strainer to squeeze out every drop of butter available. When you're done, discard the plant matter.  
3. Use your cannabutter immediately, or refrigerate or freeze until it is time to use. You can easily scale this recipe up for larger batches of cannabutter. One pound of butter (4 sticks) can absorb 1 ounce of cannabis, but you may want to simmer for up to 60 minutes.  
Drizzle this cannabutter over freshly cooked pasta or popcorn for instant satisfaction. Reserve large batches in the fridge or freezer for use in recipes.

### **GREEN GANJA GARLIC SMASHED POTATOES**

Stones 4  
1 1/2 pounds potatoes, unpeeled and cut into chunks (Yukon Gold potatoes are great)  
1 pound parsnips, peeled and cut into chunks  
1 head garlic, cloves separated and peeled  
1 1/2 tablespoons salt, plus more as needed  
4 tablespoons Simple Cannabutter  
Black pepper  
1. Put the potatoes, parsnips, and garlic in a large pot and cover them with water. Bring to a boil over high heat and then add the salt. Reduce the heat to medium-low and simmer for about 15 minutes. The potatoes, parsnips and garlic should be tender and easy to smash. Drain the vegetables and reserve 1/2 cup of the cooking water.  
2. In a small saucepan over medium heat, melt the cannabutter.  
3. Return the vegetables to the pot or a large serving bowl, and begin to smash them with a potato masher, slowly adding the melted cannabutter a little at a time. Use spoonfuls of the reserved cooking water to thin the mixture if the smashed veggies are too thick. Season with black pepper and more salt and serve.





# IF I COULD DO IT ALL OVER

Bay Area professors sound off on changing majors

**CAREERS AND EDUCATION** If had to re-start your academic career today, what would you study? In this era of budget cuts to education and general economic miasma, some Bay Area academics would be reconsidering their options, some would stay their course — and some have important advice for today's budding scholars. (Caitlin Donohue)

**MELINDA STONE,  
UNIVERSITY OF SAN FRANCISCO  
ASSOCIATE PROFESSOR**

## FILM STUDIES

I would first take some time off from school, jump into the world, and try it out for a year or two. I would WWOOF (Willing Workers on Organic Farms) around the country and around the world. Once I had some out of school experience, I would be ready and willing to pursue a higher education — not just because my parents or society said it was the thing to do, but because I was excited and eager to learn more. I would study urban agriculture — funnily enough, my colleagues and I just created an urban agriculture program at USF. We need to be thinking and engaging critically and creatively to shape our urban spheres into sustainable systems. Programs like urban agriculture are doing just that.

**JAMES MARTEL,  
SAN FRANCISCO STATE  
UNIVERSITY PROFESSOR**

## POLITICAL SCIENCE

I'd ideally do exactly what I am doing now: studying political theory. I really love my job and feel very grateful that I get paid to do this. However, I don't think that I could have had the career I had if I was starting out today.

What I'd probably do is to bolster my study of political theory with more courses in continental philosophy and critical thinking, that way I could present myself to more kinds of jobs and broaden my reach. I also think it would help to focus on something concrete — an area study, a specific tradition, a specific thinker, because I think generalists don't do so well these days. In graduate school I would concentrate more on publishing and going to conferences than I did when I was getting my own Ph.D.

When I was in grad school, the belief was that we lived in a meritocracy and good work would get good jobs; even then (the mid-'90s), the profession was changing, but I didn't pay any attention and got lucky. Not that I had it that easy, I was a visiting professor at three universities before I got a tenure track job. Even so, I don't think a newly minted Ph.D. can have the same luxury anymore. Today you can't hide in your ivory tower. My younger peers are much less starry-eyed about academia than I was at

their age. Maybe that is one small silver lining to the horrendous academic job market.

**VINCENT BARLETTA,  
STANFORD UNIVERSITY  
ASSOCIATE PROFESSOR**

## IBERIAN AND LATIN AMERICAN CULTURES

At the end of *Don Quixote*, the eponymous main character emerges from his book-induced delirium, renounces chivalry, and dies. I'm not ready to die, so I'm reluctant to imagine a career course other than the wholly quixotic, book-filled one that I chose over two decades ago. The Quixote teaches us that all imagining has consequences. If I begin to imagine another less difficult life, what will become of me? Will this life begin to crack and splinter? While I'm not simple enough to believe that flirtations and daydreams can hasten death, why tempt fate?

If imagination is a lethal pin, history is a cushion. When I was a kid growing up in the East Bay, an aluminum bat under my bed and a stack of bootlegged Elvis Costello cassettes in a shoebox, I dreamed of being lots of things: a private eye in Honolulu, a blade runner, the president. I dreamed of a playing guitar like Marc Ribot. Of being rich. Does Barack Obama play guitar? If so, he's realized all of my adolescent dreams, and I hope they make him happy. As for my life, Don Quixote was born only for me, and I for him. **SFBG**

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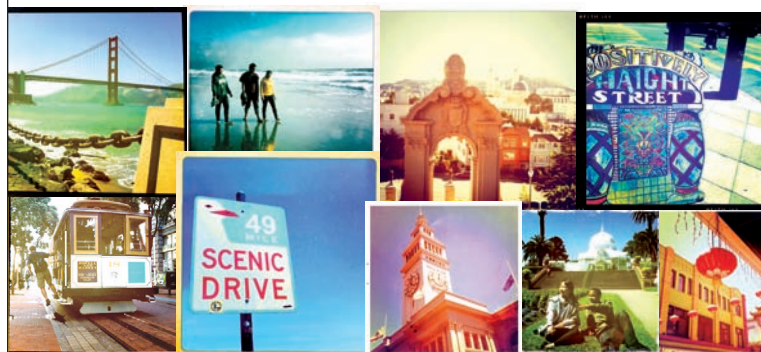
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## CAREERS + EDUCATION

# FOUND IN TRANSLATION

Haruki Murakami’s interpreters discuss  
 the art of building literature anew

BY SOOJIN CHANG  
 culture@sfbg.com

**CAREERS AND EDUCATION** Ludwig Wittgenstein once said “the limits of my language mean the limits of my world.” So for the sake of expanded horizons, let’s say thanks you to professional translators, the diligent souls who dedicate their lives to the subtleties of language. When interpreters dissolve linguistic barriers, we are able to peer into the worlds articulated in literature of distant lands to understand them as our own.

But how do they do it? Surrealist Japanese author Haruki Murakami’s translators Jay Rubin and J. Philip Gabriel have taken apart prose, sentence by sentence. Without their efforts, Murakami’s mystic, cryptic worlds could not have become available to audiences in the United States and elsewhere. Rubin and Gabriel spoke with the Guardian in a phone interview preceding their presentation on the art of translation last week at 111 Minna.

**San Francisco Bay Guardian** How were you introduced to Haruki Murakami?

**Jay Rubin** By an American publisher in 1989. I was absolutely knocked out by him and stopped reading everyone else for a good 10 years after that. I was just so swept up in Murakami’s world.

**J. Philip Gabriel** I was living in Japan and a friend recommended his work. I became interested in translating his short stories, and one of the translations was published in The New Yorker a few years later. I became a regular translator from then on.

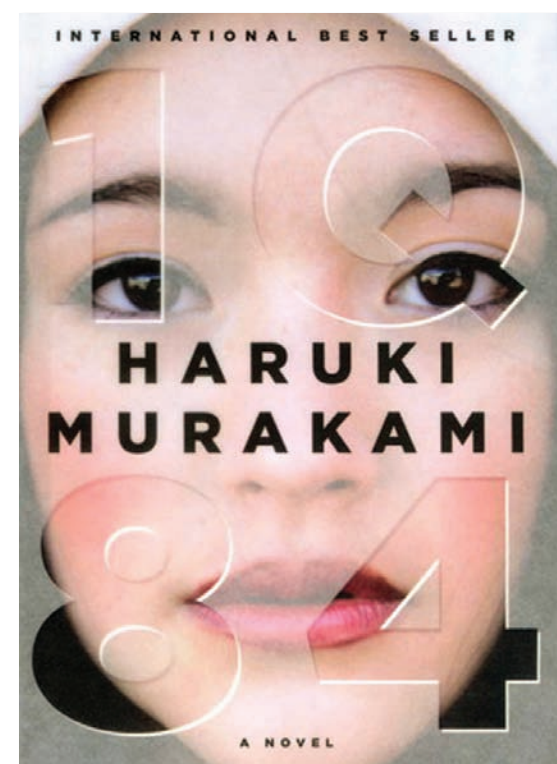
**SFBG** How do you align yourself with the author so that even the subtlest aspects of their work are communicated?

**JR** Maybe I’m not doing that. You never know, do you? I’m always saying that people shouldn’t read translated literature, they should learn the language themselves. One way you can build up trust is by reading the translation and feeling to see if it moves you in the same recognizable ways as reading in your native language. There’s never a guarantee that you’re getting the unalloyed original. But if a piece of literature is able to make you afraid or delighted in some way, it’s fairly likely that there’s something in the original that does that too.  
**JPG** I work with writers who are fortunately still alive. I have the option of asking a question for clarification. Murakami’s English is really good, and he is a translator himself, so he understands the challenges at hand and is happy to give suggestions.

**SFBG** Humor often becomes diluted between languages, especially since a lot of humor is word-based. How do you retain the original comic flow?

**JR** When you have languages as different as Japanese and English, it’s virtually impossible to preserve a pun. You just simply have to make up wordplay that seems to work in a similar way. And since Murakami has obviously been influenced by Western literature, his humor is not too hard to convey.

**JPG** Japanese culture has a huge appreciation for humor, but translated literature often ends up being serious or dark. You do the best you possibly can when translating humor, but it’s difficult. In *Kafka on the Shore*, there’s a set expression in Japanese, which means, “I’m so busy I



would like a cat to lend a hand.” This is especially funny because the story is about a guy who has the ability to talk to cats. I came up with a pun by using the word “paws” instead of “pause,” and saying, “I would like you to take a paws in your busy schedule.”

**SFBG** One challenge in translating East Asian languages to English is that there are certain expressions that could be said more concisely in the former than in the latter. How do you overcome linguistic differences without compromising style?

**JR** Brevity is a problem because you’re so tempted to explain things the reader might miss. You always have to engage in a judgment to keep the verbiage as tight as it is in the original, and try not to overwhelm your reader with explanatory prose. After all, you’re not trying to explain the original, but recreate it so that it works in all the same gut levels.

**JPG** I try to preserve the basic rhythm of the prose, alternating between long and short sentences. But the sentence structure itself is so different — verbs are at the end of a sentence in Japanese — and when you move the verb to the front, it’s like giving away the punch line.

**SFBG** How was your experience translating 1Q84 together?

**JR** 1Q84 was so damn long. Sheer stamina was what I needed, above all. I was so grateful when Phil decided to translate the last volume. The editor spent months going through in extreme detail to give it consistency, and there wasn’t a huge gap in style because we both kept close to the original.

**JPG** Any two translators, like any two writers, are going to have a different style, and it’s hard to go beyond that. But the editor did a great job to have the final translation read smoothly.

**SFBG** Did you face any challenges when conveying cultural differences in a text?

**JR** Murakami actually references a lot of American and European culture, so he’s very approachable for someone with a fairly normal American background.

**JPG** Stoicism in Japanese culture causes certain climaxes to be very low-key, and I had to underscore scenes for an American audience. We go through the trouble of translating works because we want to learn about the culture, but it turns out that culture is the hardest thing to translate. **SFBG**





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## I GET BY WITH THE HELP OF MY LOCAL DIY CLASSES

A day in the life of a sustainable urbanite

BY SOOJIN CHANG  
culture@sfbg.com

**CAREERS AND EDUCATION** What would the ultimate DIY day look like? There’s heaps of classes you can take in the Bay Area to make yourself more handy and sustainability-minded. Here’s a hypothetical 24 hours using the skills you can cull from those courses — scroll to the end of the article for details on where you can take each class concerned.

It’s Saturday! Wake up to the smell of coffee you roasted yourself (“Home Coffee Roasting”). Pour in your homemade almond milk for a nutty kick. (“Everyday Nut Milks and Cheeses”) For breakfast, you’re having toast with the jam you preserved (“Basics of Food Preservation and Jam-Making”) and fresh honey from your backyard beehive. (“Backyard Beekeeping”) Say hello to the chicken peeping outside, and thank your favorite hen as you enjoy that plate of scrambled eggs. (“Intro to Backyard Chickens”)

Mosey out to your freshly-landscaped garden, picking your way past the brand-new bank of sprightly succulents. (“Strategies in Urban Permaculture”) Admire your new water-saving irrigation system — she’s a real looker. (“Greywater, Rainwater Catchment, Earthworks”)

Time to primp for your day. Wash your body with the soap you made from scratch (“Cold Process Soap Making”) and afterwards, spritz yourself with handcrafted perfume. (“Making Natural Perfumes”) Head to your closet and pick out the fresh new frock you sewed (“Patternmaking and Design”), adorning your-

self with those homemade earrings and pendant. (“Stitch DIY Class: Jewelry Making”)

After running a few errands around town, return to your garden to enjoy a cup of seasonal tea. It’s perfectly steeped — no need for artificial sweeteners. (“Tea and Food Pairing”) For lunch, you’re thinking crab ravioli with tomato cream sauce. (“Using Your Noodle”) Sprinkle fresh herbs gathered from your garden onto your plate for that extra kick. (“Starting an Herb Garden”)

Your out-of-town friends have been eating out every day of their trip, so you invite them over for a home-cooked meal. You remember hearing one of them saying that he craved sushi — sounds like the perfect night for nigiri and maki. (“We Be Sushi Workshop”) The handsome wooden table you built last weekend (“Wood and Metal”) makes the perfect centerpiece over which to catch up on each other’s lives.

The evening is going smoothly. Until, that is, one of your guests bumps into a burning candle on her way to the bathroom. The fire spreads quickly, but what do you know, those skills you copped from San Francisco’s firefighters save the day. (“Disaster Preparedness Training”)

Singe avoided, you and your friends get in the car to head to a mutual friend’s art show. Snap — the car sputters out! But you dodge an evening of tow trucks and mechanics’ waiting rooms. That auto repair class (“Essentials of Auto Maintenance”) taught you everything you need to save the day. Again.

You drift off to a deep sleep wrapped in a warm nest of your favorite knitted blankets. (“Knitting 101”) Sweet dreams, most capable person ever. **SFBG**

### UPCOMING CLASSES

**“Home Coffee Roasting”** May 3, 6pm-9pm, \$30–\$60. Modern Coffee, 411 13<sup>th</sup> St., Oakl. (510) 927-3252, [www.iuhoakland.com](http://www.iuhoakland.com)  
**“Everyday Nut Milks and Cheeses”** May 2, 6pm-8:30pm, \$40-65. Instructor’s private home in Oakland, [www.rawbayarea.com](http://www.rawbayarea.com)  
**“Basics of food preservation and jam-making”** Fri/20, 6:30pm-8pm, \$10. Pot and Pantry, 593 Guerrero, SF. (415) 206-1134, [www.potandpantry.com](http://www.potandpantry.com)  
**“Backyard beekeeping”** Tue/24, 6pm-9pm, \$35. Sticky Art Lab, 1682 University, Berk. (510) 655-5509, [www.biofueloasis.com](http://www.biofueloasis.com)  
**“Intro to Backyard Chickens”** Sun/15, 2pm, \$35. Mill Valley Chickens, 106 Lomita, Mill Valley. (415) 389-8216, [www.millvalleychickens.com](http://www.millvalleychickens.com)  
**“Strategies in Urban Permaculture”** Sun/15, noon-5pm, \$25. Hayes Valley Farm, 450 Laguna, SF. (415) 753-7645, [www.hayesvalleyfarm.com](http://www.hayesvalleyfarm.com)  
**“Greywater, Rainwater Catchment, Earthworks”** basics of home irrigation Sun/29, 10am-1pm, \$15. EcoHouse, 1305 Hopkins, Berk. (510) 548-2220, [www.ecologycenter.org](http://www.ecologycenter.org)  
**“Cold Process Soap Making”** Fri/20, 6pm-9pm, \$65. Nova Studio, 24 West Richmond, Point Richmond. (510) 234-5700, [www.thenovastudio.com](http://www.thenovastudio.com)  
**“Making Natural Perfumes”** May 6, 10am-5 p.m., \$125. Nova Studio, 24 West Richmond, Point Richmond. (510) 234-5700, [www.thenovastudio.com](http://www.thenovastudio.com)  
**“Patternmaking and Design”** Four weekly classes, \$175. Apparel Arts, 2325 Third St. Suite No. 406, SF. (415) 436-9738, [www.apparel-arts.com](http://www.apparel-arts.com)  
**“Stitch DIY Class: Jewelry Making”** Sat/14, 2:30pm-3:30pm, free. Indie Industries Castro Store, 2352 Market, SF. (415) 861-1150, [5titch.eventbrite.com](http://5titch.eventbrite.com)  
**“Tea and Food Pairing”** Tue/17, 7pm-8:30pm, \$85. Tea Time Room, 542 Ramona, Palo Alto. (650) 328-2877, [www.tea-time.com](http://www.tea-time.com)  
**“Using Your Noodle”** May 1, 6:30pm-9:30pm, \$45-60. Marina Middle School, 104A, 3500 Fillmore, SF. (415) 749-3495, [www.ccsf.edu/continEd](http://www.ccsf.edu/continEd)  
**“Starting an Herb Garden”** May 5, 10:30am, \$39. Common Ground Organic Garden Supply and Education Center, 559 College, Palo Alto. (650) 493-6072, [www.commongroundinpaloalto.org](http://www.commongroundinpaloalto.org)  
**“We Be Sushi Workshop”** Sat/14 and Sat/21, 10am-1pm, \$65-80. We Be Sushi, 538 Valencia, SF. (415) 565-0749, [www.ccsf.edu/continEd](http://www.ccsf.edu/continEd)  
**“Wood and Metal”** April 23 through July 2, Mon. 6pm-9pm, 10 sessions for \$520. The Crucible, 1260 Seventh St., Oakl. (510) 444-0919, [www.the-crucible.org](http://www.the-crucible.org)  
**“Disaster preparedness training”** Tue/17, 6:30pm-9:30pm, free. Valencia Gardens Community Room, 390 Valencia, SF. (415) 970-2024, [www.sf-fire.org](http://www.sf-fire.org)  
**“Essentials of Auto Maintenance”** Sat/14, 11am, \$60. Metric Motors, 1480 Howard, SF. (415) 295-4486, [www.thedistilledman.com](http://www.thedistilledman.com)  
**“Knitting 101”** Weekly instruction hours Mon. and Wed., 7 p.m.-9pm; Sat., 8:30am-10:30am, \$66. Imagiknit, 3897 18<sup>th</sup> St., SF. (415) 621-6642, [www.imagiknit.com](http://www.imagiknit.com)



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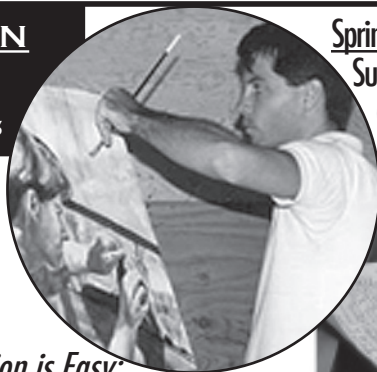
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## FOOD + DRINK

SIGHTS TO BE SAVORED: PICKLED HERRING SALAD AT BAR TARTINE AND TXOKO'S WELCOMING WOOD-LINED BAR. | PHOTOS BY VIRGINIA MILLER



## TWO ON THE RISE

BY VIRGINIA MILLER  
[virginia@sfbg.com](mailto:virginia@sfbg.com)

**APPETITE** Age is a good thing: for wine, whiskey, cheese, wisdom, sense of self... Age deepens, fills out, matures. In the scheme of things, these two restaurants are youngsters — Bar Tartine has been successful since opening in 2005, Txoko was the new kid on the block in 2011. But they've steadily improved: what was exceptional at times last year is now more consistently so.

### BAR TARTINE

Bar Tartine has long been notable. Now it has become exciting. Last year I wrote of new chef Nick Balla, fresh from Nombe, who launched a Hungarian-influenced menu acknowledging his roots. Eastern European touches render the food unique yet exude down-home goodness.

Tripe strikes fear in the hearts of many. I don't mind it, but only at Oliveto's 2010 Whole Hog dinner had I found it delicious. Balla's grilled tripe (\$12) stands as the best tripe dish I've ever tasted. Silky (not slimy) strips of tripe fill a bowl aromatically entwined with fennel, cabbage and paprika. Beets, an ingredient we've been inundated with in recent years, are electrifying in an ensalada rusa (\$12) with celery root, dill, chili, pepper, and plenty of lime. This invigorating expression stands above the best beet dishes. An entree winner is Hungarian farmer's cheese dumplings, *nokedli* (\$17). *Sunchoke* (Jerusalem artichoke) and wild onion meld with doughy, slightly cheesy, dumplings: sheer comfort.

Puffy, fried Hungarian potato bread, *langos* (\$10), remains the must-order menu item upon every visit, drizzled with sour cream and dill — it is blissfully garlicky. Not since my travels through the

Hungarian countryside have I seen this addictive bread. Here's hoping when cherry season hits, we'll witness the return of Balla's fantastic version of Hungarian chilled sour cherry soup, *meggy leves*.

The wine list persists in quality, a recent example being two Riesling beauties set in contrast: a dry, elegant, German 2009 Keller Von der Fels Trocken Riesling alongside a lively, unusual-but-refined Santa Barbara 2008 Tatomer Vandenberg Riesling.

Balla's proven addition to Bar Tartine's expanded, inviting, glowing space, confirms the restaurant as a personal favorite — and one of the best in town. 8561 Valencia, SF. (415) 487-1600, [www.bartartine.com](http://www.bartartine.com)

### TXOKO

With so little Basque cuisine in our city, I was delighted when Txoko (pronounced "choko") opened in the spacious space that was once home to Enrico's, promising Basque influence. (See Paul Reidinger's August 2011 review.) Lots of small plates and just a few larger ones appealed with an opportunity to try more. Early visits last year yielded delectable small bites, while I found larger plates less exciting. When the menu recently changed to a more traditional appetizer and entree format, I feared it would lose its uniqueness. Pleasingly, however, Txoko's menu has been rounded out, entrees keeping pace with starters. I do sense the Basque influence is looser than it was before, however, and would rather not see that aspect fade.

Txoko's Wednesday night, four-course foie gras dinners (\$55) are arguably the best way to ride out the remaining months until June when the California foie gras ban takes effect (Txoko owner Ryan Maxey is a foie defender.) The menu varies weekly though

typically finishes with buttery foie gras ice cream. One week I savored silky foie gras torchon on a flaky puff pastry, in a lavender golden raisin sauce redolent with thyme. My main was a gorgeous foie gras a la plancha (grilled), savory and meaty on a mound of beluga lentils, mirepoix, and chorizo, surrounded by strips of duck jamon, topped with crispy chicharrones.

On the regular menu, two dishes left an impression. Warm lamb's tongue salad (\$11) is a surprisingly light salad of lamb mixed with poached potatoes, manchego cheese, shishito peppers and frisee, surrounded by smoked tomatoes. Different and delightful. A heartwarming dish of grilled venison Denver leg (\$29) is served medium rare, draped over mashed yams in blood orange endive marmelata, dotted with crispy sage leaves and pine nuts. Each dish is artfully presented and generously portioned.

Drink options are vibrantly varied, with choices like a bone dry 2009 Isastegi Basque cider (\$6) and wines like an earthy, plum and berry-inflected 2001 Senorio de P. Pecina Reserva Rioja. Txoko has a full bar with commendable cocktails (\$10), such as a playful, refreshing Cool Hand Luke Fizz utilizing Fighting Cock bourbon, Peychaud's bitters, and egg whites for froth, made vivacious with Mexican Coke.

Finishing the evening with moist, Spanish-style bread pudding (\$8), sweetened with prunes, olive caramel, and candied marcona almonds is a pleasure. I look forward to Txoko's continued evolution, keeping up its refreshing change of pace in North Beach, and, indeed, the city.

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# SMOKE AND MORTALITY

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** Earl Butter's dad died, so they cremated him and put him in a cookie jar. Words were said by Earl Butter. I wasn't there, or someone would have laughed at his joke about the Waltons.

On the day that Earl Butter was flying back from New Hampshire, I walked past a new barbecue place in the Castro. It smelled real good. I was hungry. It was lunchtime...

But:

Earl Butter being one of my longest standing and therest-for-me friends, I just kept walking.

Picked out some flowers at my favorite flower shop on 18th Street. I forget what it's called and I'm not a flower shop reviewer, so suffice to say that they were very pretty flowers and someone even said so.

A woman!

"Nice colors," she said, as I was walking past Bi-Rite, which is my favorite place to buy butter, but not flowers. I would have bought Earl Butter butter, too, except I never know what he's eating these days.

The milk in his fridge was soy milk, or rice milk, or even for all I knew almond milk. So instead of buying butter I swept his kitchen floor.

But anyway, I always know that whatever else Earl Butter is or isn't eating, he's up for barbecue. He could become a vegetarian, and he still would eat barbecue with me. I feel this in my heart and in my soul. I feel it in my very stomach, even. Dude's a BBBQFF, for sure.

Unlike some people I know.

So, hell yeah I swept his floor, washed his dishes, and scrubbed his filthy stovetop until you could almost see it. Did I feel bad about not going to New Hampshire for my BBBQFF's dad's memorial service?

I didn't. I mean, I didn't think that I did until I started writing all this. Then: all the nice things that I did for him on the day of his return. Oh yeah, I paid for the vodka that we got, even though I knew I wasn't going to drink any of it.

One day, I am led to believe, my own parents will die. Yours too. All of ours, I am led to believe. And this is why I have not myself had children.

Logic was never my strong suit. Whereas eating barbecue...

So, yes, so as soon as Earl Butter came home I started in on him: "Hungry? How about now? How about now? It's on me. They don't feed you on airplanes anymore, do they? You must be famished. Now?"

And eventually he said yes. Then away we traipsed to the Dancing Pig, my new favorite restaurant — but not on the strength of their chicken.

The spare ribs were good, and the sides that I tried were fantastic. The collards had chunks of bacon in them, the fries were fresh cut and perfectly done, and the green salad with citrus vinaigrette hit the spot.

Generous portions all around, and yum.

But the chicken. Dry city. You can't smoke chickens without them getting most-of-the-time all dried out, see? It's hit or miss, but mostly, in my experience, miss. That's why where I come from we fried or barbecued chicken, instead of barbecuing it.

But I have an even better idea: Go ahead and barbecue it! Just don't smoke it. Difference being: high heat. Not scorching hot like you want for burgers or steaks. But in-between that and the low, slow smoke job that pork wants, there is a sweet spot I have found in every kind of smoker I've ever used where even a lean, mean free-range chicken will come out juicy inside, and crispy out in around an hour. And, if you load your fire up with hickory or (better yet) apple wood chunks, it will be plenty smoky.

Which is to say: it can be done.

I stopped ever ordering chicken in barbecues after Cliff's on Bayshore bit it. Then, in New Orleans, I stumbled on someone does it like I'm saying. High Hat Café. Smoked roasted chicken, they call it.

I'm guessing they start it in the smoker, then finish it in the oven. And, like mine, it's juicy and delicious.

So there you have it, restaurants. Never say I never did anything for you.

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**“DOWN THE CONGO LINE”  
SEE SATURDAY/14**



**WEDNESDAY 4/11**

**SEPULTURA**

Playing a pummeling, hard-core-influenced mix of thrash and death metal, Sepultura put Brazil on the metal map with a run of vaunted albums that culminated in 1996's sublime *Roots*. Since then, the band has been dogged by discord — only one original member, lead guitarist Andreas Kisser, will appear under the Sepultura banner this week in SF. Nevertheless, for fans looking to mosh with abandon to live renditions of classics like “Refuse/Resist,” the opportunity may be too good to pass up. They should be further enticed by a stellar opening line-up, which includes local heroes Death Angel and unrelenting Brazilian death metallers Krisiun. (Ben Richardson)

With Havok  
7:30pm, \$25  
DNA Lounge  
375 11th St., SF  
415-626-2532  
www.dnalounge.com

**WEDNESDAY 4/11**

**MAZZY STAR**

The rhythm of the current wave of 1990s band reunion tours suggests that the phenomena may be approaching its apogee. Best to gather ye alt-rock roses while



ye may, and enjoy the expansive, fuzz drenched melodies of genre legends Mazzy Star. Hope Sandoval and co. will be appearing at this year's '90s-heavy Coachella — leading up to the big gig, however, the band will headline a series of more intimate shows, perfect for those who don't feel like trekking all the way to Indio (to say nothing of Coachella ticket prices). (Tony Papanikolas)

With the Entrance Band, Alina Hardin  
8pm, \$37  
Regency Ballroom  
1300 Van Ness, SF  
(415) 673-5716  
www.theregencyballroom.com

**THURSDAY 4/12**

**“STRANGE CONCEPTS, INC.”**

Until HGTV has a show called *Creepy Cribbs*, with experts on taxidermy, graveyard art, and vintage horror-movie posters advising homeowners on their Halloween-is-every-day decorating schemes, fans of unusual, unsettling décor will have to fend for themselves. (That's how we like it, anyway!) Ghoul up your walls with a little help from San Franciscans Genevieve Coleman and Domonic Vescio, whose “Strange Concepts, Inc.” goes on display as part of the Divisadero Art Walk, and stays on the walls of Mini Bar through May. You'll find paintings of colorful zombie pin-up girls, skulls, motorcycle-riding goats, and more — just the thing to hang above your mantle, next to the Fiji mermaid. (Cheryl Eddy)

Opening reception tonight, 7-10pm, free  
Exhibit runs through May 31  
Mini Bar  
837 Divisadero, SF  
(415) 525-3565

**THURSDAY 4/12**

**THE SANDWICHES**

If you're looking for an extremely talented local group to idol-



ize and swoon over, try the Sandwiches. With guitars, muted drums, and haunting, high-pitched vocals, these three ladies create dark and whimsical folk and punk-influenced “sad pop.” Last year's LP, *Mrs. Jones' Cookies*, focuses on longing, desire, and the unattainable, with lush, moving tracks like “In the Garden” and “Joe Says.” Principle songwriters Heidi Alexander and Grace Cooper, who used to sing backup for the Fresh & Onlys, have the ability to lucidly illustrate emotions and insecurities most of us share but tend to conceal. (Mia Sullivan)

With Deep Time, Muscle Drum  
9pm, \$12  
Brick and Mortar Music Hall  
1710 Mission, SF  
(415) 800-8782  
www.brickandmortarmusic.com

**THURSDAY 4/12**

**KEVIN NEALON**

Springing from the stand-up comedy circuit to mainstream success as a cast member of *Saturday Night Live* from 1986-1995, Kevin Nealon has gone on to pop up in several familiar TV shows and films, such as Showtime's *Weeds* and *Happy Gilmore*. He's even written a book, *Yes, You're Pregnant, But What About Me?* His live act is still sharp as ever, though, as evidenced by his 2009 DVD release *Now Hear Me Out!* He continues to exploit the hilarity of mundane occurrences in everyday life, making for side-splitting comedy that virtually anyone



can relate to. (Sean McCourt)  
Thu/12, 8pm; Fri/13, 8pm and 10:15pm;  
Sat/14, 7 and 9:30pm; Sun/15, 7pm;  
\$25-\$30  
Cobb's Comedy Club  
915 Columbus, SF  
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www.cobbscomedyclub.com

**FRIDAY 4/13**

**YONDER MOUNTAIN STRING BAND**

“We don't have a lot of nostalgia for the past,” banjoist Dave Johnston once said when asked why his often-pigeon-holed-as-bluegrass quartet decided to use a rock producer for its



most recent release, *The Show*. While it's cited influences ranging from Phish to the Talking Heads, John Hartford to the Grateful Dead, Yonder Mountain String Band's bluegrass/folk/rock/jam sound is its very own. *The Show* further exemplifies YMSB's refusal to fit neatly into a generic construct as the album features rambling bluegrass, alt-rock sounds, and funky country beats. Listening to its music at home will induce some swaying-by-yourself enjoyment, but the proper way to take these guys is live. (Sullivan)

With Brown Bird  
Fri/13-Sat/14, 9pm, \$35  
Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

**FRIDAY 4/13**

**MODESELEKTOR**

Before bringing its live show to some unbearably hot desert next week, Berlin's Modeselektor will be making a stop at 103 Harriet on the Monkeytown Tour. Possibly its best album to date, certainly the most accessible, *Monkeytown* continues to illustrate Gernot Bronsert and Sebastian Szary's tendency to





slyly disregard genres while crafting layered electronic grooves. With the forceful slam of “Pretentious Friends” featuring comically warped vocals by Busdriver, Thom Yorke chopping it up over a juggled FlyLo recalling uptempo beat on “Shipwreck,” or the ominous step of the snarling “Evil Twin” with Otto von Schirach, Modeselektor could fit in almost any scene from the UK to LA, if it ever wanted to settle for just ruling one. (Ryan Prendiville)  
With Clicks & Whistles, Distal  
10pm, \$30  
103 Harriet, SF  
(415) 431-1200  
www.1015.com

## SATURDAY 4/14

### “DOWN THE CONGO LINE”

Inspired by a trip to the Republic of Congo, Dimensions Dance Theater’s “Down the Congo Line” promises us a look into the heart of Africa. Artistic director Deborah Vaughn invited two very different Diaspora perspectives. With *The Last Dance* and *St. Ann and Rampart*, LaTanya d.Tigner, a Dimensions alumna, is celebrating the African roots of New Orleans funeral processions. In *Ndozi: Ancient Truth Revealed* — both traditional and contemporary in its outlook — she is reprising her power collaboration with four Congolese drummers, led by Kiazi Malonga. The Salvador/Bahia-born Isaura Oliveira’s *Congo in Brazil* lets us see and hear African traditions through her country’s indigenous music and dance. (Rita Felciano)  
8pm, \$25  
Malonga Casquelourde Center for the Arts  
1428 Alice, Oakl.  
(510) 465-3363  
www.dimensionsdance.org

## SATURDAY 4/14

### ACID MOTHERS TEMPLE

A quick perusal through Acid Mothers Temple’s erotic, multi-

colored, swirly cover art and excavation of its mantra (“Do Whatever You Want, Don’t Do Whatever You Don’t Want!!”) begs the question — how did this band not form in the 1960s? But, alas, this experimental psychedelic space-rock group hails from mid-’90s Japan. Its sound may metaphorically represent what would happen if our mothers decided to drop acid in a temple — a distorted, discordant, slightly frightening yet freeing and beautiful experience that feels nonsensical but fun. Caution: many of the people who attend this show may



be on some type of illicit drug. Plan accordingly. (Sullivan)

With the Phantom Family Halo, High Horse  
10pm, \$12  
Bottom of the Hill  
1233 17th, SF  
(415) 621-4455  
www.bottomofthehill.com

## SATURDAY 4/14

### ALCEST

Though it began in Norway as misanthropic musical chaos, black metal has been reimagined and redefined after roughly two decades in existence. Swapping Scandinavian forests for the south of France, Alcest founder Neige (Stéphane Paut) added shoegaze and post-rock to a black metal substrate, creating music that is ethereal, other-worldly, and self-consciously beautiful. The meditative melodies and clean vocals have broadened the band’s audience, though Alcest retains the layered, overdriven guitars



that recall black metal’s original palette. It may not please corpse-painted purists, but it’s haunting, unique, and well-worth bathing in in person. (Richardson)

With Giant Squid, Bryan Von Reuter  
4pm, \$12  
Elbo Room  
647 Valencia, SF  
(415) 552-7788  
www.elbo.com

## SUNDAY 4/15

### PONTIAK

Don’t be fooled by the heavy shred that opens Pontiak’s latest

LP. As much as the dense riffs and pounding drums from the heavy Appalachian blues rockers immediately lends *Echo Ono* to being cranked up ‘till the neighbors move out of state, it also makes for a rewarding headphone experience. With a psychedelic edge that recalls contemporaries Tame Impala, and some harmonic depth harkening back to Pink Floyd (without the jazz influence), the album features some spacious production, from tom beats that rock back and forth from ear to ear and guitar parts that seem to gracefully step out of the way for one another. (Prendiville)

With Electric Shepherd & Outlaw, White Cloud  
9pm, \$10  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

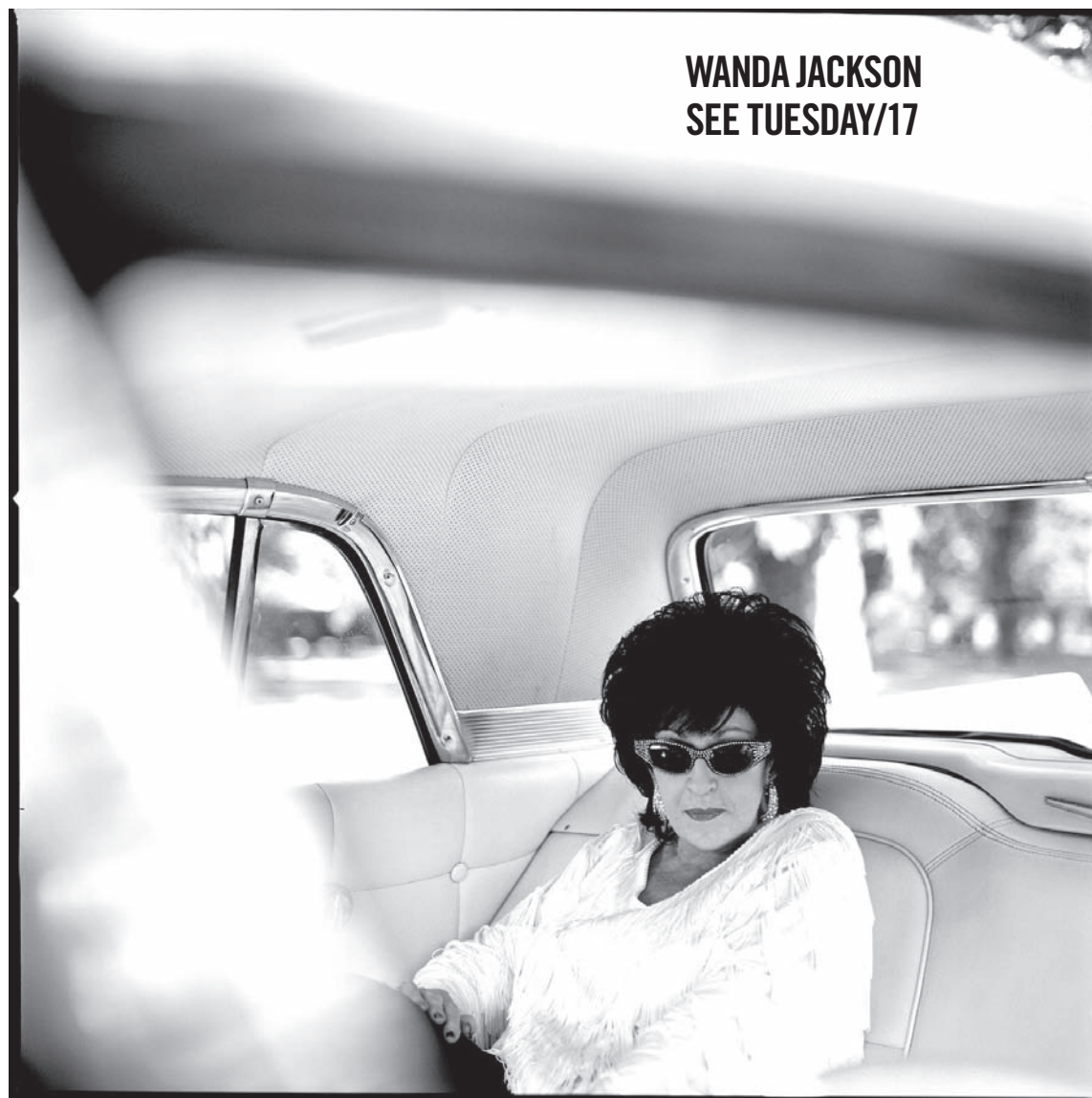
## TUESDAY 4/17

### WANDA JACKSON

Throughout her more than 50 years in show business, she’s been called “The Queen of Rockabilly” and “The Sweet Lady With The Nasty Voice”—and now fans can rightly call Wanda Jackson a true musical icon, with her recent induction into the Rock and Roll Hall of Fame. Don’t let that enshrinement cheat you into thinking she’s retired though; the fiery chanteuse that released hits such as “Mean, Mean Man” and “Fujiyama Mama” can still belt out tunes like nobody’s business, and proved that yet again with the release of last year’s Jack White-produced *The Party Ain’t Over*. Retro rockers Sallie Ford and the Sound Outside open. (McCourt)

8pm, \$27–\$40  
Regency Ballroom  
1300 Van Ness, SF  
(415) 673-5716  
www.theregencyballroom.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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Mon April 16

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Wed, April 18 - 8pm

**JON CLEARY'S**

**PHILTHY PHEW**

Wed, April 18 - 10:30pm

**PJ MORTON**

Thur, April 19 - Double bill

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& DUNCAN SHEIK**

Fri, April 20

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## ARTS + CULTURE: THEATER

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## BON VOYAGE

At home with the Russians, from Berkeley's Ashby Stage to Moscow's Golden Mask festival

BY ROBERT AVILA  
[arts@sfbg.com](mailto:arts@sfbg.com)

**THEATER** Bay Area audiences set off for *The Coast of Utopia* with Shotgun Players' production of *Voyage*, the first play in Tom Stoppard's celebrated 2002 trilogy based on the lives and careers of certain radical Russian émigrés in 19th century Europe. With artistic director Patrick Dooley at the helm of a large cast, the local launch of Stoppard's sweeping, pageant-like history play proves a smooth and articulate one, although so much is being set up in *Voyage* — which takes place inside Russia ahead of a departure to revolutionary Europe by one of its principal characters, future anarchist Mikhail Bakunin (an exuberantly confident Joe Salazar) — that the dramatic ball feels like it's just getting rolling. (Unfortunately, audiences will have to wait until 2014

before *Shotgun* has all three plays, including *Shipwreck* and *Salvage*, up and running in repertory).

Stoppard's play is both consistently witty and a bit glossy — in the sense of being both too sleek and too superficial to feel very deep. But it is not without a political point of its own. Here, the heady ideas and exchanges of real historical actors like Bakunin or literary critic Vissarion Belinsky (Nick Medina) mingle with family tensions, romantic entanglements, careerism, and political intrigues, all amid some seismic shifting of history. That the ideas in play are often fodder for comedy underscores the discrepancy here between high ideals and lived experience — and the emphasis on a compromised but happy present over long-term struggle for a new society. The trilogy will make the deeply interesting figure of Alexander Herzen (played in *Voyage*

by an able Patrick Jones) the charmingly sympathetic carrier of this not very satisfying liberal through line.

Funny the work comedy can do. A few days and two pretty long plane rides after seeing *Voyage*, I arrived in Moscow in time to see some real Russians pretending to be from Belarus, in a theater production that also leveraged comedy to explore urgent political themes. *Two in Your House*, which is among the 15 productions making up the Russia Case program of the 2012 Golden Mask theater festival, is smart, dead-pan absurdist theater based on actual events and documents stemming from the 2010 house arrest of Belarusian poet, activist, and presidential candidate Vladimir Neklyayev.

The action unfolds on a small stage in front of an audience crammed into a house with maybe 60 seats in all. Five actors recreate a situation in which Neklyayev (played with a gentle, almost serene philosophical air by a Russian actor who is himself a writer in real life) and his wife must share their small apartment with two KGB officers. The set is minimal, though a backdrop giving the diagram and dimensions of the actual flat neatly underscores both the fidelity to details and the suffocating invasion of intimate space suffered by the couple. Their vulnerability before two male strangers (and a third who rotates in during shift changes) comes across viscerally at the outset, but the tables are soon turned as Mrs. Neklyayev begins a fearless (and frankly hilarious) campaign of harassment to retake her home from the invaders — thus dissolving once and for all the illusory line between public and private spheres in the face of an invasive authoritarian regime.

Even without benefit of the simultaneous translation offered English speakers in the audience, the deft physical comedy and its Mrozek-like humor in the face of an outrageous as well as preposterous situation speaks volumes about political realities, the web of systemic violence that ultimately snares everyone, including the KGB agents (here played not unsympathetically as reluctant and increasingly miserable lackeys of the state). The comedy in this way comes as illuminating, subversive gloss on the hard facts of the case.

The company responsible for this unexpectedly wry bit of documentary theater is named Teatr.doc (pronounced "Theater Doc"). Led and financed by Elena Gremina,

it's one of Moscow's scrappy independent theaters (as opposed to the state-subsidized repertory theaters employing full ensembles of actors and theater artists).

There are still several days of plays ahead at the time of this writing, but it's clear already that the independent theater has an important presence in this festival. Of the 15 productions selected for the 2012 Russia Case by curator and critic Elena Kovalskaya, the majority tends toward the experimental and more politically outspoken fare of the small independents. Three come from Teatr.doc; two more come from Moscow's Praktika Theatre, devoted exclusively to new drama. Other noteworthy names in the lineup include St. Petersburg's AKHE Engineering Theatre (two-time guests of the San Francisco International Arts Festival, who are currently collaborating with SF's own Nanos Operetta on a new work to premiere at SFIAF next year).

That evening after *Two in Your House* came an off-program production of famed director Dmitry Krymov's *Ta-Ra-Ra Boom-De-Boom*. Krymov (whose *In Paris*, featuring Mikhail Baryshnikov, opens at the Berkeley Rep this month) offered up a spectacular, carnivalesque processional employing 80 actors in resplendent, sometimes wild costumes and a very long conveyor-belt stage to meditate on Chekhov and the impossible century since his death, as well as a kind of relentless attempt to grapple with or transcend both.

Moscow alone has something like 115 theaters, and the variety of work on display is predictably large. Only a handful of independent theaters take on overtly political subject matter, but these have a disproportionate influence today. The premiere of *Two in Your House*, for example, coincided with the recent massive street protests against Putin in the wake of elections overwhelmingly perceived as rigged. Its Belarusian subject matter thus chimed effortlessly with this political moment in Russia, especially for the younger 20-something Muscovites who are the bulk of the audiences for independent theater as well as the vast majority making up the recent street demonstrations. **SFBG**

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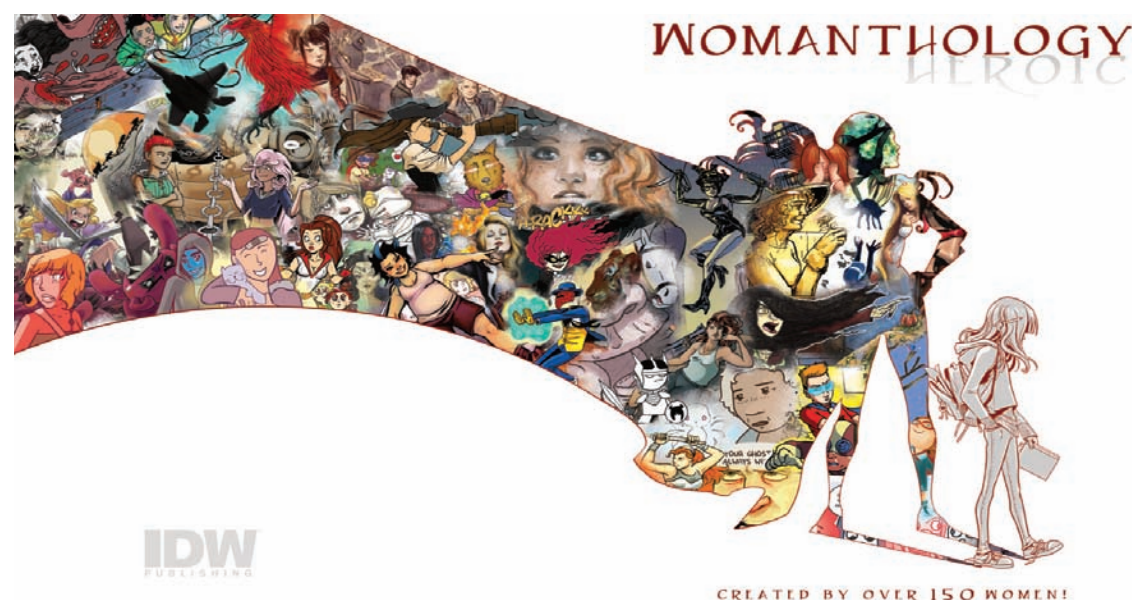


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SISTERS ARE DOIN' IT FOR THEMSELVES: WOMANTHOLOGY'S COVER ART.



## INK EQUALITY

LIT It started with a tweet. On May 17, 2011, Renae De Liz, following up on a suggestion by fellow comic book artist Jessica Hickman, pitched "an anthology made by all females" to her Twitter followers. The immediate response was unprecedented, as was the support that funneled in through the Kickstarter that was launched in July.

Approximately ten months later, De Liz's proposition has come to fruition in *Womanthology: Heroic* (IDW Publishing, 300pp., \$50), an appealing hardcover coffee-table book showcasing female creators, ranging from first-timers to experienced professionals. Its stark cover depicts a young girl, armed with pencil and sketchbook, whose majestic shadow is populated with colorful images from the short comics within. Along the bottom, it boasts, "Created by over 150 women!"

In the intervening time since the anthology was conceived, the gender divide in mainstream comics has remained as wide as ever. Creative and personnel decisions in DC Comics' "New 52" reboot initiative have sparked controversy — one impassioned fan, known as Kyrax2, showed up at last year's San Diego Comic-Con dressed as Batgirl to question DC Entertainment co-publisher Dan DiDio about the paucity of female creators on DC books. As the Big Two continue to ignore or sometimes lazily placate their significant female fan base, as well as male fans tired of the industry's chauvinistic leanings, the need for a production like *Womanthology* becomes ever greater.

The stories in the anthology, which occupy about 80 percent of

the book, are all fitted to the titular theme, "Heroic." Interpretations range broadly, from uplifting tales of familial bonds to riffs on the archetypal superhero origin. There's a general tendency toward stories about women of all kinds, and this is never alienating to a male reader — superhero comics publishers who think young boys or men won't connect to female characters, eat your hearts out. But for fans of other genres, never fear — there are works here with fantasy, horror, or espionage at the forefront, with tones ranging from grotesque to romantic to slickly exciting.

Most of the works are five pages or less, with many pin-ups and single-page pieces scattered throughout, so the best ones thrive on a clever high concept or a particularly arresting art style. A litany of short commentary on several stories rather defeats the purpose of the book's emphasis on immersion in the diverse talents of women creators, but a few highlights are worth special mention. Vera L's one-page *Cambrian Explosion* relates the origin story of a hero granted powers by fossils across a single panel and mock cover, in smooth manga-derived style, a seemingly perfect portfolio piece that conveys the idea's creative possibilities in short order. A similar efficiency is achieved by Miss Lasko-Gross's *Perry Bible Fellowship*-esque single-page strip.

Jenn Corella and Chrissie Zullo's sci-fi thriller short *Solace* and Megan Lavey-Heaton and Isabelle Melancon's imaginative drama *Warrior* also make the most of their brevity, leaning heavily on visual storytelling — and well they should,

as both feature stunning art. Other works suffer somewhat from the constraints of an anthology: Annie Nocenti and Alicia Fernández's *What's Lost Is Lost* and Jessica Daniel and Candice Reilly's *Veil Between Realms* are both aesthetically beautiful and rich with ideas — Nocenti's prose is among the best in the volume — but they are frustratingly cryptic. Perhaps they would serve as great teasers for ongoing stories, though.

The collection is formatted with a great enthusiasm for all of the project's participants. Each story is accompanied by blurbs on and often photographs of its creators, and the book's comics content is broken up into sections to highlight the five editors who handled the many submissions (e.g. Team Jessica, Team Mariah, and so on), with another partition for some especially impressive work by kids and teens. This is intended as a sort of facebook (in the older sense) of up-and-coming talent, a networking tool as much as a source of inspiration. It is also run through with pro tips from various contributors, and features appendices of tutorials, interviews with pros, and profiles of underappreciated women of the past.

With all this apparatus for professional development, *Womanthology* is perhaps an odd object for the regular consumer, but it offers enough to get excited about that most readers won't mind. And with IDW's announcement at WonderCon of an ongoing series, *Womanthology: Space*, coming in September, this lovingly assembled project may serve as a springboard for lots of promising work in a variety of genres and formats.

(Sam Stander) SFBG

[womanthology.blogspot.com](http://womanthology.blogspot.com)





# WEIRD ME OUT

King Buzzo on longevity, lion taming, and Melvins Lite

BY EMILY SAVAGE

emilysavage@sfbg.com

**MUSIC** Here is a partial list of not quite idioms, butchered sayings, and quasi heartfelt beliefs the Melvins' Buzz "King Buzzo" Osborne peppered throughout a conversation during a phone call last week from his home in Hollywood.

"We can't be lion tamers all the time." "You can accuse me of a lot of things, being lazy isn't one of them." "When in fear, or in doubt, run in circles, scream and shout." "Treat me right, I'll be your best friend. Treat me wrong, you don't exist."

At least one of those deserves to be crocheted on a throw pillow. Or screenprinted on a Melvins backpatch.

## **"WE CAN'T BE LION TAMERS ALL THE TIME."**

Singer-guitarist Osborne met his longtime collaborator, drummer Dale Crover in 1984, Aberdeen, Wash., one year after the Melvins had formed and were performing mostly Cream covers. Crover was also in a bad cover band, but Osborne knew he could play well, so he invited him to join his band.

"There's a fine line between genius and stupidity for both of us. I like playing with him, one way or another," Osborne says of their continued relationship. "And it seems to work, no reason to quit — until he *gives* me a reason, then that will be *it*." Osborne's speech patterns raise often with sarcasm; in person that signature fuzzy grey 'fro of his is likely shaking, punctuating each joke.

After that first shaky year, the Melvins got an early foothold in the blending of punk and metal, influenced by first round Black Flag

(The band would go on to influence scores of musicians itself, recently, Mastodon).

"Somehow I realized even then that I needed to work on writing my own music, not relying on playing cover songs — even though we love to play cover songs, and we still do. But I started writing music pretty quickly. Sometimes we still play those first songs I ever wrote."

## **"YOU CAN ACCUSE ME OF A LOT OF THINGS, BEING LAZY ISN'T ONE OF THEM."**

In the past some 29 years, the Melvins — which is made up of a rotating lineup, save for Osborne and Crover — have recorded 19 full-length albums, and that's not counting countless other releases (singles, EPs, comps).

Since the end of December, the band recorded more than 50 songs, Osborne notes proudly as his Jack Russell Terriers scream in the background. Included in that batch is *The Bulls & the Bees* EP, released for free download through Scion last month and the *Freak Puke* LP, which will be out in June on Ipecac.

## **"WHEN IN FEAR, OR IN DOUBT, RUN IN CIRCLES, SCREAM AND SHOUT."**

The head bang-worthy *The Bulls & the Bees* is five classic Melvins cuts, thundering drums, doomy guitar, and Osborne's low octave howl, it's drum-happy sludge rounded out by frequent Melvins players Jared Warren and Coady Willis from stoney LA band Big Business.

Up next, there's the upcoming *Freak Puke*, which is being touted as Melvins Lite. In this record, the band is a trio: Osborne, Crover, and Trevor Dunn of Mr. Bungle and Fantomas fame on stand-up bass.

*Freak Puke* is similarly dense and dark, so that's not the reason

for the 'Lite' attached to the name. Is it? Osborne explains: "You be the judge. We've always done lighter stuff. I'll just say it's Melvins lighter in weight, as in, our weight is less with three guys in it, as opposed to four. That record just has a different vibe."

He's, of course, right, it's more the vibe of the record that sets it apart. The frenzied plucking of strings that kick off "Baby, Won't You Weird Me Out" take the Melvins even further down the strange hybrid wormhole they've long been building out of mud — yet not so far that we can't recognize their inimitable sound.

## **"TREAT ME RIGHT, I'LL BE YOUR BEST FRIEND. TREAT ME WRONG, YOU DON'T EXIST."**

After Osborne moved from Aberdeen, but before his trek to LA to be with his wife (and now, their many dogs), he lived for seven years in the Richmond District of San Francisco, near the Presidio. And while he claims to not be sentimental about the past ("I'm more of a 'what have you done lately' type of person") he mentions that he remains loyal to the promoters at Slim's and Great American Music Hall, where the Melvins four-piece/non-lite will be performing all the tracks off the new EP later this week. "As long as those people want to continue doing shows with us, we're there." **SFBG**

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# DANCING IN THE DEEP

Art and science meet and mingle in Capacitor's *Okeanos*



BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Jodi Lomask has always been comfortable with both science and art. Perhaps that's not surprising for someone who grew up with a physicist father and a visual artist mother — hanging around with his friends who would come to visit in Connecticut, and going with her to galleries and openings. Still, it's not every child who, when trying to make sense of the world, was also “making dances” in her mind.

For the last 15 years, Lomask and her Capacitor collaborators have translated the dances in her head onto the stage. It's a rather unusual way to establish an intimate human connection with the big world out there. *Within Outer Spaces* looked at our planet in context of the other heavenly bodies; *Digging in the Dark* examined Earth's layers down to the molten core; *futurespecies* investigated reproduction in the past and the future.

For *biome* Lomask and her collaborators went to Costa Rica's Monteverde Cloud Forest to study symbiotic relationships. For the upcoming premiere *Okeanos*, Lomask had herself certified as a diver and went to Bali to study marine protectorates and coral restoration projects.

Debunking the clichés of free-and-wild artists and right-brain-only scientists, she calls on the latter as essential collaborators and advisors.

“My personal theory is that art and science are at the bottom of a circle. As [their practitioners] get better, they separate for a while, but

when they are very good they meet again,” she says. “The most successful scientists I know are also the most creative people I know. The most successful artists I know are the people who are very precise and rigorous in their craft; they have a lot of factual information that goes into their work.” It's this kind of thinking that has made Lomask and Capacitor a regular participant at TED conferences.

In order to ground each work in “fact rather than fantasy,” in 2000 Lomask started a formal process consisting of six months of meetings between scientists and her creative team.

“A scientist makes a 20 minute presentation, then someone from our team — a designer, a musician — does the same,” she explains. “Then we have a show-and-tell about the specifics about what we are working on.” This way of working guides but also liberates the art-making because “we then can take off from factual information.”

At a late-stage rehearsal at Zaccho Dance Theatre's white-washed, concrete-walled studio, *Okeanos'* art and science elements were very much in evidence. Against the starkness of that environment, periodically punctuated by the rattling of a passing CalTrain, the stunning underwater videos by Australian cinematographer David Hannan suggested an unearthly yet innate beauty. Seahorses gave birth, an octopus explored its environment, schools of tiny fishes surrounded floating whales, and sharks shot by like torpedoes. Throughout, you got the sense that these crea-

tures communicate with each other.

In addition to choreographing the movement vocabulary for the four dancers and five circus artists, Lomask also designed interactive physical structures that echo the natural world. One set calls up vortexes; another is an earth-like globe with many points of entry; yet another suggests a curtain of kelp. Lead science advisors Sylvia Earle and Tierney Thys provided taped narration. While helpful for its information, it's most moving for the awe and love that is apparent in their voices.

As mentioned above, like many of Lomask's works, *Okeanos* commingles circus artists and dancers. “It doesn't make any difference to me whether a body is a trained dancer's or a contortionist's,” she says. “I am really interested in how the human body acts with the [sculptural] forms I have created. A contortionist can interact in a way a dancer cannot, but a dancer can embody an emotion or a concept that circus artists don't have the training to do.”

Each *Okeanos* performance will be preceded by a different set of (separately ticketed) panel discussions surrounding issues of human interaction with the deep. The post-performance “Ocean Solutions Cafés” offer opportunities for continuing the conversation. **SFBG**

## CAPACITOR: *OKEANOS*

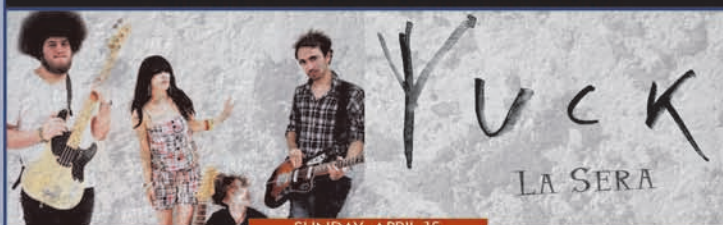
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# DIVA IN THE HEADLIGHTS

Danish superstar Paprika Steen comes on strong in *Applause*

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** It's a bit difficult from hereabouts to get a hold on what kind of star Paprika Steen is in Denmark, beyond being a kinda huge one. Here, she's at most a familiar face from the Dogme 95 movies of a decade or more ago, having appeared in such significant entries as Thomas Vinterberg's *The Celebration* (1998), Lars von Trier's *The Idiots* (1998), and Susanne Bier's *Open Hearts* (2002), as well as subsequent non-Dogme films by those and other leading directors. From those you might figure she's a leading light in a sort of loose stock company of people who constantly work in each others' emotionally unruly, sometimes outrageous, usually satisfying movies.

But at home it seems she's more ubiquitous, in various media and as an all around personality. There they've gotten to see her in films we haven't (particularly envied is 2007's *The Substitute*, in which she plays a space monster posing as the world's worst elementary school teacher), in TV series, as a skit comic, stage actress, and god knows what else — there's a mystifying YouTube clip of her gyrating through a "Single Ladies" cover on some awards show, and it does not appear intended as a joke.

The new-ish (it's taken its sweet time crossing the Atlantic) *Applause* distills what we might already know and guess at about this skillful, somewhat larger-than-life actress. She plays Thea Barfoed, a duly larger-than-life actress undeniably skillful at her job — a flunky gushes she's "one of the best in the whole country," causing Thea to bristle not just at "one of," but at the dinkiness of said country — but a floundering mess everywhere else.

We first see her playing Martha, natch, in *Who's Afraid of Virginia Woolf?* onstage (sequences shot during a real-life production of the Albee play Steen starred in), boozing and yelling, reeling and lashing about. It's typecasting: offstage, Thea is just out of rehab, having hit a bottom that ended her marriage and handed her husband (Michael Falch) sole child custody. Yet she's still sneaking booze, even during performances; attending AA meet-



ONE HAND CLAPPING: *APPLAUSE*'S UNSTABLE THEA (PAPRIKA STEEN).

ings she yawns and smokes through while others bare their souls. Snapping "I hate ordinary people" — no one is convinced when she claims that was a joke — she has that unpleasant brat-egomaniac's manner of suggesting everyone else is wasting her time with their stupidity, and that any attempts to be civil on her part require a Herculean exercise in acting. It's hard to pity her evident self-loathing when she's such a complete asshole.

Still, she wants to be better, sort of, and others are trying to help. Ex spouse Michael and his infuriatingly reasonable new partner (Sara-Marie Maltha) have decided it's best for all that she have visitation rights to her young sons, despite the past (which included unspecified maternal physical violence). When Thea sees the boys for the first time in 18 months, they're understandably skittish. Struck by their fearful distance, she goes home and pours every intoxicant down the drain. But she still has the overpowering and impulsive needs of an addict — whether exercised in her way-too-soon demands for custody, a weird and unwise bar pickup (Shanti Roney), or the rant directed at a dim Toys R Us salesgirl who momentarily gets between Thea and the impossible dangling carrot of happiness.

Rather incongruously nostalgic in its Dogme-style aesthetic of shaky camera and jump cuts (editor-turned-director Martin Zandvliet has since made a much more classically polished second feature), *Applause* is a good movie that's unimaginable without Steen. Yet it might have been better still if less overwhelmed by her. Like a salad plate supporting an entire roast turkey, its narrative framework is underscaled for such a glistening mass of banquet-sized acting meat.

With her great mane of hair looking magnificent one minute and Medusa-like the next, she's a glam gorgon, both utterly credible and nearly Joan Crawford-esque in determination to stare the medium down. Paprika Steen is the kind of actress who revels in making herself unattractive, though the ravaged result is less "plain" than its own kind of masochistic spectacle. (Thea is the very picture of a proud 25-year-old beauty two decades and umpteen cosmos later.) It's a flamboyant, arresting, faultless star turn — even if *Applause* itself is finally just a vehicle. To really gauge what she's capable of, we'd probably need to see that *Virginia Woolf?* in its entirety. **SFBG**

**APPLAUSE** opens Fri/13 in Bay Area theaters.

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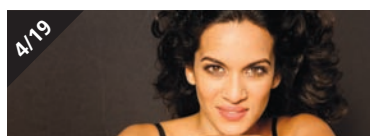
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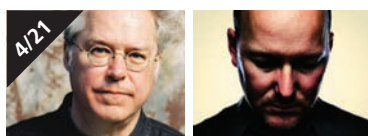
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## ARTS + CULTURE: NIGHTLIFE



OAKLAND HOUSE SOUL: DJ DEDAN AND EMAN OF BROTHERS AND SISTERS

## WHOSE HOUSE?

BY MARKE B.  
 marke@sfbg.com

**SUPER EGO** “The Oakland house scene? Yeah, it’s \*^&^\*#! great!” exclaims DJ Dedan, who along with DJ Eman puts on fantastic long-running soulful house party **Brothers and Sisters**, which moves to Fridays every week starting Fri/13 (10pm, free. Paradiso Lounge, 2272 Telegraph, Oakl. Facebook: Brothers and Sisters Oakland). “We are now home to some great DJs like Cali, Cecil, Rahiem, Deep Cee, Rob Rhythm, Wazir, Eric Groove, Kincaid...,” he continues to me over email. “And we’ve got some great parties like The People and Deeper Side of Soul. So we seem to be putting Oakland on the house map!”

I would add Blessed, Evolve, Taboo, and Elixir to that solid Oakland topography of deep, uplifting, family-style parties. Indeed, other than the monthly **Harlum Muziq** label showcase at EndUp, celebrating one year on Sun/15 (second Sundays, 8pm-4am, \$15, free before midnight with RSVP to m.deep.music@gmail.com before Sunday noon. EndUp, 401 Sixth St., SF, facebook.com/harlum.muziq), and Mighty’s **Mighty Real** parties (last Saturdays 9pm-4pm, \$20-\$25. Mighty, 119 Utah, SF. www.mighty119.com), reliable old school house vibes have slipped almost wholly across the Bay.

I’m absolutely loving the abundant cultivation of Oakland’s house soul (www.thismustbetheplace.net is a good guide) which is bringing dancers from all walks of life together on the floor. But is the growing hole in SF’s own a kind of coal mine from which the kooky canary of demographic change peeps? One thing that also seems to be draining from SF parties is crowd diversity. Sometimes I look around and notice that the only people of color at many otherwise quality gigs are the security. It is creepy!

I’m not saying that it’s necessary

to draw on communities of color to somehow “authenticate” certain cultural experiences, even if those cultural experiences are mostly derived from those communities. The music will always lift us right out of our skins. I’m just saying that some thriving Oakland parties still look, sound, and feel like the ones I grew up on in San Francisco — often more than the current ones in San Francisco themselves. That might be something to think about, as long as we’re all still dancing. **SFBG**

### BROWNOUT

Austin Latin rock band Grupo Fantasma puts on one heck of a cerebellum-searing show — but wait ‘til you peep its funky party alter ego Brownout, in which the Grupo members indulge in filthy-sexy covers of the favorite songs of their youth. DJ Senor Oz from Afrolicious and local tropical art-pop fantasy act Chucha Santamaria open up.

Fri/13, 10pm, \$10 advance, \$12 door. Elbo Room, 647 Valencia, SF. www.elbo.com

### 2562

Last month, the dominating As You Like It techno crew performed the neat trick of throwing a party on the roof of the W Hotel while still retaining an underground vibe — it wasn’t LA douchy at all! Now it’s time for AYLI’s more earthbound monthly blast at Beatbox (with obligatory debaucherous attendant after party beginning at 6am at 222 Hyde). Deliciously dubby Dutch techno number 2562, a.k.a. A Made Up Sound, and dreamy-groovy German John Osborn headline.

Fri/13, 10pm-late, \$10 before 11pm, \$20 after. Beatbox, 314 11th St., SF. www.ayli-sf.com

### TWILIGHT CIRCUS DUB SOUND SYSTEM

Netherlands-based radical dub ideology Ryan Moore, a.k.a. Twilight Circus (www.twilightcircus.com) describes the atmospheres he creates as “cadaverous” — bass lines heavy enough to leave bodies on the floor, presumably, but with enough kaleidoscopic-melodic technique to tease out your soul as well. He’ll bring 25 years of galactic dub experience to the always boomtastic Dub Mission weekly party.

Sun/15, 9pm, \$6 advance, \$10 door. Elbo Room, 647 Valencia, SF. www.elbo.com



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**WHITE ARROWS PLAY SLIM'S SUN/15.**

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 11

## ROCK/BLUES/HIP-HOP

**Bro Blues Jam with Chris Cain** Biscuits and Blues. 8 and 10pm, \$15.  
**Caravan of Thieves, Demolition String Band** Hotel Utah. 9pm.  
**Cha-Ching** Boom Boom Room. 9pm, \$5.  
**Damir Johnny Foley's**. 9pm, free.  
**FIREHOSE, Tera Melos, Glimpse Trio** Slim's. 8pm, \$21.  
**Foxtails Brigade, Emily Jane White, Paula Frazer** Cafe Du Nord. 9:30pm, \$10.  
**Girls** Bimbo's. 9pm, \$25.  
**Girls With Guns, Go Going Gone Girls, Chuckleberries** Elbo Room. 9pm, \$7.  
**Lee Ranaldo Band (of Sonic Youth)** Brick and Mortar Music Hall. 9pm, \$15-\$20.  
**Oberhofer, POND, PetTeen** Rickshaw Stop. 8pm, \$10-\$12.  
**Sepultura, Death Angel** DNA Lounge. 7:30pm, \$25.  
**Trin** Great American Music Hall. 8pm, \$35.  
**Vanishing Breed, Triage Honey Pot, White Barons** Hemlock Tavern. 9pm, \$6.  
**M. Ward, Jonathan Richman** Fillmore. 8pm, \$30.  
**Greg Zema vs. Rags Tuttle** Johnny Foley's Dueling Pianos. 9:30pm.

## JAZZ/NEW MUSIC

**Benny Golson Quintet** Razzz Room. 8pm, \$40-\$45.  
**Chris Amberger Trio** Yoshi's SF Lounge. 6:30 and 9:30pm.  
**Cosmo AlleyCats** Le Colonial, 20 Cosmo Place, SF; [www.lecolonial.com](http://www.lecolonial.com). 7-10pm.  
**Dink Dink Dink, Gauchó, Michael Abraham** Amnesia. 7pm, free.  
**Dohee Lee** Meridian Gallery, 535 Powell, SF; [www.meridiangallery.org](http://www.meridiangallery.org). 7:30-9:30pm.  
**Ted Nash** Yoshi's SF. 8pm, \$18.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

## DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.

**Coo-Yah!** Somn, 2295 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.

**Get Low** Madrone Art Bar, 500 Divisadero St., [www.madroneartbar.com](http://www.madroneartbar.com). 10pm. Jerry Nice & the Wild N Krazy Kids spin '90s R&B.

**KUSF-in-Exile** DJ Night Monarch, 101 Sixth St., SF; [www.savekusf.org](http://www.savekusf.org). 5:30-9:30pm.

**Mary Go Round** Lookout, 3600 16th St, SF; [www.lookoutsf.com](http://www.lookoutsf.com). 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.


**Megatalica** Fiddler's Green, 1333 Columbus, SF; [www.megatalica.com](http://www.megatalica.com). 7pm, free. Heavy metal hangout.

**Vespa Beat** Bliss Bar, 4026 24th St., SF; [www.blissbarsf.com](http://www.blissbarsf.com). 9pm, free. MSK.fm spins rare-grooves, electrowing, and boogie.

## THURSDAY 12

## ROCK/BLUES/HIP-HOP

**Astral, Space Waves, Sundaze** Hemlock Tavern.  
9pm, \$6.



**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

# FRIDAY 13

## ROCK/BLUES/HIP-HOP

**Broken down in Bakersfield, Paula Frazer, He's My Brother She's My Sister** Great American Music Hall. 9pm, \$17.

**Brownout, Chucho Santamaria, DJ Senor Oz** Elbo Room. 10pm, \$12.

**Cannons and Clouds, Tartufi, Echo Location** Rickshaw Stop. 9pm, \$10.

**Alex Gross, Will Knox, Jake Hill** Amnesia. 6-9pm, \$5.

**Damien Jurado, Peter Wolf Crier, Dear Indugu** Bottom of the Hill. 9pm, \$12.

**Malice Cooper, Trouble With Monkeys, Chick Jagger, Sticky Fingers** Thee Parkside. 9pm, \$6.

**Maus Haus** Knockout. 9pm.

**Merchandise, Red Columns, Neo-Cons, Wild Moth** Hemlock Tavern. 9:30pm, \$7.

**Modeselektor** 103 Harriet, SF; [www.1015.com](http://www.1015.com). 10pm.

**Nero, Dillon Francis** Warfield. 9pm, \$37.50-\$50.

**Ansley Osborne, Tracorum, Fiver Brown Brick and Mortar** Music Hall. 9pm, \$20-\$25.

**Jackie Payne** Biscuits and Blues. 8 and 10pm, \$20.

**Polyrhythmic, Shakers** Boom Boom Room. 8pm, \$15.

**Tall Shadows** Johnny Foley's. 9pm, free.

**Nathan Temby, Jason Marion, JC Rockit** Johnny Foley's Dueling Pianos. 9pm.

**Train, Tom Luce** Slim's. 9pm, \$35.

**Yonder Mountain String Band, Brown Bird** Fillmore. 9pm, \$25.

## JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; [www.audium.org](http://www.audium.org).  
8:30pm, \$20. Theater of sound-sculptured space.

**Black Market Jazz Orchestra** Top of the Mark,  
999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 9pm,  
\$10.

**Terry Disely** Bottle Cap, 1707 Powell, SF; [www.bottlecapsf.com](http://www.bottlecapsf.com). 5:30-8:30pm.

**Najee** Yoshi's SF. 8pm, \$32; 10pm, \$26.

**Ways and Means Committee** Yoshi's SF Lounge.  
6:30pm.

**FOLK/WORLD/COUNTRY**

**Benny Golson Quintet** Rrazz Room. 8pm, \$40-\$45.  
**Coeelho & Ridnell, Will Magid, Sambaxe, Mondo Loko** Cafe Du Nord. 9:30pm, \$12.  
**Taste Fridays** 650 Indiana, SF; [www.tastefridays.com](http://www.tastefridays.com). 8pm, \$18. Salsa and bachata dance lessons, live music.  
**Andy Wagner** Velo Rouge Cafe, 798 Aruello, SF; [www.velorougecafe.com](http://www.velorougecafe.com). 7pm.

## DANCE CLUBS

**Friday All-Sorts** Nickies Bar, 466 Haight, SF. 10pm, free. DJs spins new wave, hip-hop, and electro, with projections.

**Indie Slash Annies** 10pm. With DJ Danny White.

**Joe Lookout**, 3600 16th St, SF; [www.lookoutsf.com](http://www.lookoutsf.com). 9pm. Eight rotating DJs, shirt-off drink specials.

**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

**Paris to Dakar** Little Baobab, 3388 19th St SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Pledge: Fraternal** Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations.

Bottomless kegger cups and padding booth with DJ Christopher B and DJ Brian Maier.

## SATURDAY 14

## ROCK/BLUES/HIP-HOP

**Acid Mothers Temple, Phantom Family Halo,** High Horse Bottom of the Hill. 10pm, \$12.  
**Alceste, Giant Squid, Bryan Von Reuter** Elbo Room. 4-8pm, \$12.  
**Bay Area Heat** Johnny Foley's. 9pm, free.  
**Bite, My Parade, Black Boots** Thee Parkside. 3pm, free.  
**Blame Sally, Lauren O'Connell** Great American Music Hall. 8:30pm, \$31-\$36.  
**Blue Diamond Fillips** Ripstone, 3639 Taraval, SF; [www.riptidesf.com](http://www.riptidesf.com). 10 and 11:15pm, free.  
**Richard Buckner, Tim Cohen** Brick and Mortar Music Hall. 9pm, \$17-\$20.

CONTINUES ON PAGE 30 >>

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**SEBASTIAN MANISCALCO**  
 SAL CALANNI, EDWIN LI

**WEDNESDAY 4/18**  
**FROM ASIA STREET COMEDY AND COMEDY CENTRAL!**  
**DAN GABRIEL**  
 MIKE DRUCKER, ARTHUR GAUS

**THURSDAY 4/19**  
**THE DINOSAURS OF COMEDY**  
 LARRY "BUBBLES" BROWN, MICHAEL MEEHAN,  
 STEVEN PEARL

**FRIDAY 4/20 - SATURDAY 4/21**  
**FROM MARITTEVS VS. THE SUPERFRIENDS**  
**REX NAVARETTE**  
 DAN GABRIEL, CHRIS STORIN

**WEDNESDAY 4/25 - SATURDAY 4/28**  
**FROM "RED-NECKIAN" AND "HICK-SPANIC!"**  
**ALEX REYMOND**  
 CARLA CLAY, BIG AL CONZALES

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**THURSDAY 4/19 - 8PM**  
**DOUG LOVES MOVIES PODCAST**

**FRIDAY 4/20 - SUNDAY 4/22**  
**BILL BELLAMY**  
 From Who's Got Jokes  
 and Last Comic Standing!

**FRIDAY 4/27 - SATURDAY 4/28**  
**THE SKLAR BROTHERS**  
 From Chelsea Lately and ESPN!

**SUNDAY 4/29**  
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WEDNESDAY, APRIL 11	
7PM	RED HOTS BURLESQUE \$5-10
8PM	OMG! KARAOKE NOS- FRONT ROOM
9PM	SHAMELESS SEAMUS AND THE AIMLESS AMOS'S, SHAKE YOUR PEACE (INDIE) \$5
THURSDAY, APRIL 12	
8PM	GO DEEP- FOR THE BOYS
FRIDAY, APRIL 13	
5:30PM	FREE OYSTERS ON THE HALF SHELL
6PM	DJ'S CARMEN&MIRANDA AT THE ELRIO FRUIT STAND (FUNK/DISCO/POP) TILL 2AM, NOS
7:30PM	RED HOTS BURLESQUE \$5-10
9PM	OLD SCHOOL JAMZ - OLD SCHOOL FUNK, HIP HOP, OLDIES R&B NOS
SATURDAY, APRIL 14	
3PM	FESTIVAL OF RESISTANCE
9PM	THE NERV, ROCK BOTTOM, UNMANNED PILOTS (PUNK) \$7
SUNDAY, APRIL 15	
3PM	DAYTIME REALNESS- DRAG, DANCING AND DISORDER
MONDAY, APRIL 16	
CLOSED	
TUESDAY, APRIL 17	
5PM	\$4 MARGARITAS ALL NIGHT!
7PM	NOCTODA, JAMES LUCAS (DARK FOLK / EXPERIMENTAL) FREE FRONT ROOM
7PM	PARTY OWL, BAM!BAM!, ONE HUNDRED PERCENT (ROCK) \$5

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# MUSIC LISTINGS

CONT>>

**DJ Konnex** Pier 23 Cafe, SF; www.pier23cafe.com. 9pm, \$10.  
**"Funk Out With Rock"** Cafe Du Nord. 9pm, \$15-\$25. With Stymlie and the Pimp Jones Luv Orchestra.  
**Funk Revival Orchestra** Boom Boom Room. 8pm, \$15.  
**Girls With Guns, Go Going Gone Girls, Chuckleberries** Elbo Room. 9pm, \$7.  
**Hot Lunch, Tropical Sleep, Superior Units** Hemlock Tavern. 9:30pm, \$7.  
**Lady Crooners** Amnesia. 7pm, \$5.  
**Meathook and the Vital Organs, Get Shot!, Inferno of Joy, Crunchees** Thee Parkside. 9pm, \$10. With Dancefloorjunkie Dolls Burlesque.  
**Nerv, Rock Bottom, Unmanned Pilots** El Rio. 9pm, \$7.  
**Rabbles, Future Twin, Slouching Stars, Apogee Sound Club** El Rio. 3-8pm, \$5-\$10.

**EC Scott** Biscuits and Blues. 8 and 10pm, \$20.  
**Sickoids, Merdoso, Bible Thumper, Proto-Regime, Beat Guts** Knockout. 3-8pm, \$7.  
**Rags Tuttle, Nathan Temby, Jason Marion** Johnny Foley's Dueling Pianos. 9pm.  
**White Buffalo, Hypnotist Collectors** Slim's. 9pm, \$13-\$15.  
**Yonder Mountain String Band, Brown Bird** Fillmore. 9pm, \$25.

## JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space. **"Heart & Soul"** Rrazz Room. 7 and 9:30pm, \$35-\$45. Music of Diana Ross, Dionne Warwick, and Whitney Houston.  
**Michel Camilo Trio** Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$19-\$65.  
**Najee** Yoshi's SF. 8pm, \$35; 10pm, \$28.  
**Ways and Means Committee** Yoshi's SF Lounge. 6:30pm.

## FOLK/WORLD/COUNTRY

**Chimney Choir** Plough and Stars. 9pm.  
**KC Turner** Exit Theater, 56 Eddy, SF; www.kcturn-ermusic.com. 8:30pm, free.  
**Craig Ventresco & Meredith Axelrod** Atlas Cafe, 3049 20 St, SF; www.atlascasf.net. 4-6pm, free.

## DANCE CLUBS

**BOOTIE SF: Hubba Hubba Revue** DNA Lounge. 9pm, \$10-\$20. Mashup burlesque variety show.  
**Club Gossip** Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.  
**Cockblock** Rickshaw Stop. 10pm, \$5-\$10.  
**Debaser** Knockout. 9:30pm, \$5, free with a flannel before 11pm. A look back at '90s alternative rock.  
**INFERNO** Harlot, 46 Minna, SF; www.infernodances.com. 6-10pm, \$10. With DJ Rockaway.  
**One Nation Underground** Monarch, 101 Sixth St, SF; www.residentadvisor.net. 9pm, \$20. With

Kenny Larkin and Monty Luke.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Tormenta Tropical** Elbo Room. 10pm, \$5-\$10. With resident DJs Shawn Reynaldo & Oro11, special guests DJ Rizzla and Tidal Wave.  
**2 Men Will Move You** Amnesia. 9pm.

## SUNDAY 15

## ROCK/BLUES/HIP-HOP

**Big Pink, New Diplomat** Great American Music Hall. 8pm, \$17.  
**Company of Thieves** Cafe Du Nord. 8pm, \$12.  
**Devotionals, Luke Sweeney, Tito** Hemlock Tavern. 9pm, \$6.  
**Givers, White Arrows** Slim's. 8pm, \$17.

**Pontiak, Electric Shepherd & Outlaw, White Cloud** Bottom of the Hill. 9pm, \$10.  
**Train, Finish Ticket** Fillmore. 8pm, \$35.  
**Yuck** Independent. 8pm, \$15.

## JAZZ/NEW MUSIC

**Stephanie Bruce, Brad Buethe, Fred Randolph** Bliss Bar, 2086 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.  
**Hermann Lara and His Jazz Nexus** Yoshi's SF Lounge. 6:30pm.  
**Bettye Lavette** Yoshi's SF. 7pm, \$30.

## FOLK/WORLD/COUNTRY

**Twang Sunday Thee Parkside.** 4pm, free. With Shut Ins, Whiskey Pills Fiasco, Orb Mellon.

## DANCE CLUBS

**Batcave** Club 93, 93 9th St, SF 10pm, \$5. Death rock, goth, and post-punk with Steeperlot, XChrist,

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DJ Jesse Edwards

**FRIDAY 4/13 9PM \$6**

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THE TROUBLE WITH MONKEYS  
CHICK JAGGER AND THE STICKY FINGERS

**SATURDAY 4/14 3PM FREE**

**HAPPY HOUR SHOW**  
**BITE**  
MY PARADE  
BLACK BOOTS  
9PM \$10

**PUNK ROCK HOOKERS BALL**  
**MEATHOOK AND THE VITAL ORGANS**  
GET SHOT!  
INFERNO OF JOY  
THE CRUNCHEES  
DANCEFLOORJUNKIE DOLLS  
BURLESQUE SHOW

**SUNDAY 4/15 4PM FREE**

**TWANG SUNDAY**  
**THE SHUT INS**  
WHISKEY PILLS FIASCO  
ORB MELLON

**UPCOMING SHOWS**

4/19 - THE HEIGHT, RIO RIO, GREAT AMERICAN CITIES  
4/20 - GOLDENBOY, ADIOS AMIGO, GENIUS AND THE THIEVES  
4/24 - THE FLATLINERS, HEARTSOUNDS, CIVIL WAR RUST, GREAT APES  
4/26 - TRIPPLE NIPPPLES  
4/27 - THE INCITERS, THE BANG, POLICE AND THIEVES  
4/28 - TRAGEDY, NEEDLES, SETE STAR SEPT PERMANENT RUIN, STRESSORS  
5/4 - EARLY MAN, IT'S CASUAL, SHOCK DIAMOND, SATYA SENA  
5/8 - NEGURA BUNGET, ECLIPSE ETERNAL, THE WAY OF PURITY  
5/24 - TOXIC HOLOCAUST, MIDNIGHT, ZOMBIE HOLOCAUST, CRYPT KEEPER  
5/25 - MEAN JEANS, DANCER, GLITZ, THE SHROUDS  
5/26 - ACROSS TUNDRAS, ELECTRIC SHEPHERD & OUTLAW, HOLLOW MIRRORS, OWL

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**SATURDAY 14** 8:30 DOORS • \$12 • 21+  
**ACID MOTHERS TEMPLE**  
**THE PHANTOM FAMILY HALO**  
**HIGH HORSE**

**SUNDAY 15** 8:30 DOORS • \$10 • 21+  
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**W18** CORCHELLA WARM UP SHOW  
**The Dear Hunter**  
Naive Thieves  
**F20**

**TH19**  
**Black Elk**  
Totimoshi  
Minot  
**SA21**

**Phenomenauts**  
**La Plebe**  
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**All Tiny Creatures**  
Minor Kingdom  
Kill Moi  
**W25**

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The Hollyhocks  
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9 YEAR ANNIVERSARY PARTY

**SAT // APRIL 28 // 9PM**  
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DOC MARTIN  
5.25 THE TWELVES  
6.02 SIMIAN MOBILE DISCO  
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6.09 SOUL SLAM 7  
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PLASTIC PLATES  
7.12 HOWARD JONES

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### THE HOTEL UTAH

**WEDNESDAY 4/11**  
9:00 PM \$10

- Caravan of Thieves
- Demolition String Band

**THURSDAY 4/12**  
9:00 PM \$10

- The David
- Mayfield Parade
- Big Eagle
- Lauren Shera
- Hotel Utah

**FRIDAY 4/13**  
9:00 PM \$10

- Roosevelt Radio
- thatwasthen
- The Avenues

**SATURDAY 4/14**  
9:00 PM \$8

- Tiny Television
- Rich McCulley
- POP's

**SUNDAY 4/15**  
12PM FREE ALL AGES

- Bluegrass Brunch!

Featuring Special Guest Lindsay Garfield (Or, The Whale), and Rich McCulley  
+ DJ Cindy G from 3-5pm

8:00 PM \$8  
MONEY DOWN TOUR

- Christina Bailey
- Arliss Nancy (closing Set)
- Michael Dean Damron

**MONDAY 4/16**  
8:00 PM FREE

- The Hotel Utah

Open Mic with host Brendan Getzell

**TUESDAY 4/17**  
9:00 PM \$8 ADV/\$10 DOOR

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(OF SONIC YOUTH)  
MATT BALDWIN, 3 LEAFs

**THU 4/12**  
(FOLKYEAH!))) PRESENTS  
**THE SANDWICHES**  
DEEP TIM (YELLOW FEVER),  
MUSCLE DRUM  
(ROB SPECTOR FROM BRONZE)

**FRI 4/13**  
GUITAR PLAYER PRESENTS  
**ANDERS OSBORNE**  
TRACORUM, FIVER BROWN

**SAT 4/14**  
(((FOLKYEAH!))) & B&M PRESENT AN INTIMATE CONCERT WITH  
**RICHARD BUCKNER**  
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**SUNDAY 4/15**  
CLUB MERCY AND TNP PRESENT  
**XIMENA SARINANA**

**TUESDAY 4/17**  
TNP AND DEAD NATION PRESENT  
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MUSIC LISTINGS

Necromos and c\_death.  
**Crackly Classic DJs** Boom Boom Room.8pm, free. R&B, doo-wop, soul vinyl dance party.  
**Dub Mission** Elbo Room. 9pm, \$6.With Twilight Circus Dub Sound System aka Ryan Moore, and DJ Sep.  
**Jock** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 16

ROCK/BLUES/HIP-HOP

**Godspeed You Black Emperor, Pierced Arrows** Great American Music Hall. 8pm, \$21.  
**Horrors, Black Angels, popscene DJs Nako and Omar** Bimbo's. 8pm, \$25.

**Kasabian, Hacienda** Fillmore. 9pm, \$22.50.  
**Dom Kennedy, Rich Hil, POLY** Slim's. 9pm, \$19.

JAZZ/NEW MUSIC

**Bossa Nova** Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.  
**David Correa and Cascada** Yoshi's SF Lounge. 6:30pm.  
**TEN-CHI-JIN** Yoshi's SF. 8pm, \$20.

DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**Krazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.  
**Vibes'N'Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 17

ROCK/BLUES/HIP-HOP

**Butt Problems, Trashkannon, Psychology of Genocide** Knockout. 9:30pm, \$6.  
**Damir Johnny** Foley's. 9pm, free.  
**Fanfarlo** Slim's. 8pm, \$16.  
**Fat Tuesday Band** Biscuits and Blues. 8 and 10pm, \$15.

**Godspeed You Black Emperor, Pierced Arrows** Great American Music Hall. 8pm, \$21.  
**Guitar Wolf, Transistors, Chuckleberries** Bottom of the Hill. 9pm, \$16.  
**Horrors, Black Angels, popscene DJs Nako and Omar** Bimbo's. 8pm, \$25.  
**Wanda Jackson** Regency Ballroom. 8pm, \$30-\$40.  
**Swanifant, Spaceburn, Symbolick** Jews Hemlock Tavern. 9pm, \$6.  
**T.V. Mike and the Scarecrows, Hawk and the Girl** Brick and Mortar Music Hall. 9pm, \$5-\$8.  
**Wooster, Hooves & Vendretti** Boom Boom Room. 8pm, \$5.  
**WU LYF, Dreams** Independent. 8pm, \$18.

JAZZ/NEW MUSIC

**Gauche** Bottle Cap, 1707 Powell, SF; www.bottle-capsf.com. 7-10pm.  
**Fredrick Hodges** Pier 23, SF; (415) 362-5125. 5-8pm.

**Varla Jean Merman** Rrazz Room. 8pm, \$35-\$40.  
**Noise Night** Amnesia. 10pm, \$5. With Lana Voronina, Freemountain, Pulsewave, and more.  
**OZ NOY** Yoshi's SF. 8pm, \$22..

DANCE CLUBS

**Brazilian Wax** Elbo Room. 9pm, \$7. Fat Tuesdays with resident DJs Carioca & P-Shot, and Mondo Loko.  
**Breezin'** Casanova Lounge, 527 Valencia, SF; www.casanovaf.com. 9pm. Yacht rock with DJs Amy A and Brynny Mac.  
**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**Post-Dubstep Tuesdays** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.  
**Study Hall** John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**



WED 4/11 7:30 \$5  
**THE GREEN DOOR • S.F.P.D.**  
9:30PM NO COVER!  
**MODS V. ROCKERS**

THU 4/12 6PM NO COVER!  
**TAILOR MADE: THE MOD HAPPY HOUR!**  
9:30 SHARP!  
**RUSTY ZINN**  
10PM NO COVER!  
**FESTIVAL '68**  
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FRI 4/13 \$8 7:30-9:30  
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SAT 4/14 6:30PM \$5-10  
**WRITERS W/ DRINKS**  
**11TH ANNIVERSARY!**  
10PM \$5  
**EL SUPERRITMO!**  
ROGER MAS Y EL KOOL KYLE  
CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 4/15 7:30PM \$8  
**SEAWEED SWAY SHOWCASE!**  
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WED 4/11 9PM \$7  
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**GO GOING GONE GIRLS,**  
**THE CHUCKLEBERRIES,**  
**DJ SID PRESLEY**

THU 4/12 9:30PM \$5  
**AFRO-TROPI-ELECTRIC-SAMBA-FUNK**  
**AFROLICIOUS**  
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FRI 4/13 10PM \$10/\$12  
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**DJ SENOR OZ**

SAT 4/14 4PM \$10/\$12  
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**ALCEST** (FRANCE),  
**GIANT SQUID,**  
**BRYAN VON RUYTER**

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SUN 4/15 9PM \$6 ADV/ \$8 DOOR  
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FRI 4/20: FIX YOUR HAIR  
SAT 4/21: SAT NITE SOUL PARTY  
SUN 4/22: EARLY: TAURUS  
LATE: DUB MISSION

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FRI 4/13 8pm-12am \$7  
**ATRIARCH**  
**ALARIC**  
**NEGATIVE STANDARDS**  
**SWAMP WITCH**

SAT 4/14 7:30-11:30pm \$5  
**RIPESTAR PRESENTS:**  
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**TREEHOUSE ORCHESTRA**  
**THE ARCHIVES**  
**YASSOU BENEDICT**  
**MIC DANJA**  
**& THE PURPLE TEAM**

MON 4/16 7:30pm-12:30am \$13  
**PANZERGOAT PRESENTS:**  
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WED Apr 11 9pm \$6	<b>VANISHING BREED</b> Tiger Honey Pot , White Barons
THU Apr 12 9pm, \$6	<b>ASTRAL</b> Space Waves, VIR
FRI Apr 13 9:30pm, \$7	<b>MERCHANDISE</b> Rat Columns, Neo-Cons Wild Moth
SAT Apr 14 9:30pm, \$7	<b>HOT LUNCH</b> Tropical Sleep, Superior Units
SUN Apr 15 9pm, \$6	<b>DEVOTIONALS</b> (Tyson Vogel of Two Gallants), Luke Sweeney (Vows), Tito (of Dig-Its)
MON Apr 16 EARLY 7pm \$5	<b>COMEDY SUPERPAC</b> with W. Kamau Bell, Nato Green, and special guests
LATER 10pm, FREE	<b>PUNK ROCK SIDESHOW</b>
TUE Apr 17 9pm, \$6	<b>SWANIFANT</b> Spaceburn, Symbolick Jews
WED Apr 18 9pm, \$6	<b>Alcoholocaust</b> presents <b>HIGH &amp; TIGHT</b> Cryptics (NH), Blank Spots (ex- Poison Control)
THU Apr 19 9pm, \$6	<b>GUITAR WIZARDS FROM THE FUTURE</b> Dic Stusso and the Boy Toys (a.k.a Animal Magic), Creepy Marbles
FRI Apr 20 9:30pm, \$8	<b>LES SANS CULOTTES</b> (NYC) Cyclub, Facts on File

UPCOMING: Shell Corporation, Japanther, Hightower,  
Future This, Nectarine Pie, The Molestations, Muck  
and The Mires, Apocryphon, Prizehog, Ruins Alone,  
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**WINNING SLACKER DRAMA *THE ALIENS* CONTINUES AT SF PLAYHOUSE.**  
PHOTO BY JESSICA PALOPOLI

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete stage listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Act One, Scene Two** Phoenix Arts Association Theatre, 414 Mason, Ste 601, SF; [www.un-scripted.com](http://www.un-scripted.com). \$10-20. Previews Thu/12-Sat/14, 8pm. Opens April 19, 8pm. Runs Thu-Sat, 8pm. Through May 12. Un-Scripted Theater Company performs the beginning of a new, unfinished play by a local author — and creates an ending on the spot once the script runs out.

**It Is What It Is** and **The Watchtower** Exit Theater, 156 Eddy, SF; [www.myadulthood.com](http://www.myadulthood.com). \$20. Opens Fri/13, 8pm. Runs Sat/14, April 19-21, and 27-28, 8pm; Sun/15 and April 29, 3pm. Through April 29. Short plays by Diane Karagianakos and Christopher Barranti, presented on the same stage with a brief intermission.

**Thunder Above, Deep Below** Bindlestiff Studio, 185 Sixth St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20-25. Opens Thu/12, 8pm. Runs Thu-Sat, 8pm. Through May 5. Bindlestiff presents A. Rey Pamatmat's dramatic comedy about three homeless young adults.

### BAY AREA

**John Brown's Truth** La Peña Cultural Center, 3105 Shattuck, Berk; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-15. Opens Sun/15, 7:30pm. Runs Sun, 7:30pm. Through April 29. The story of abolitionist John Brown comes to life via William Crossman's script-libretto, plus dance, spoken word, and a variety of improvised music styles.

### ONGOING

**The Aliens** SF Playhouse, 533 Sutter, SF; (415) 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-70. Tue-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through May 5. SF Playhouse introduces local audiences to contemporary American playwright Annie Baker's acclaimed play, in a finely tailored West Coast premiere directed by Lila Neugebauer. *The Aliens* unfolds in the days just around July 4, at slacker pace, in the backyard of a Vermont café, daily haunt of scruffy, post-Beat dropouts and sometime band mates Jasper (a secretly brooding but determined Peter O'Connor) and KJ (a charmingly ingenious yet mischievous Haynes Thigpen). New employee and high school student Evan (a winningly eager and reticent Brian Miskell) is at first desperate to get the interlopers out of the "staff only" backyard but is just lonely enough to be seduced into friendship and wary idolatry by the older males. What unfolds is a small, sweet and unexpected tale of connection and influence, amid today's alienated dream-sucking American landscape. (Avila)

**Any Given Day** Magic Theatre, Fort Mason Center, Marina at Laguna, SF; [www.magictheatre.org](http://www.magictheatre.org). \$20-60. Opens Wed/11, 8pm. Runs Wed-Sat, 8pm (also April 21, 2:30pm); Sun, 2:30pm; Tue, 7pm. Through April 22. Magic Theatre performs Linda McLean's Glasgow-set play about modern, urban life.

**The Caretaker** Curran Theater, 445 Geary, SF; [www.shnsf.com](http://www.shnsf.com). \$25-175. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through April 22. Harold Pinter's 1960 drama gets its first major revival since the death of the playwright in 2008 in this touring English production featuring Jonathan Pryce in the ambiguous title role. While the opening scenes are played with somewhat unexpected levity, director Christopher Morahan ensures a subtle shift midway through into a more threatening and serious tone that is perhaps all the more palpable for being less foreseen. (Avila)

**Fool For Love** Boxcar Studios, 125A Hyde, SF; [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25. Wed/11-Sat/14, 8pm. Another installment of Boxcar Theatre's epic Sam Shepard repertory project, *Fool for Love* inaugurates their newest performance space within their Hyde Street Studios location. A depressingly realistic reproduction of a claustrophobic motel room, the tiny jewel-box theatre provides no refuge for the actors, and certainly not for the audience, each trapped beneath the pitiless gaze of the other. And if that too-close-for-comfort intimacy doesn't get to you, the intentionally difficult subject matter — a "typical" Shepardian foray into alcohol-fueled ranting, violence, incest, and casual cruelty — probably will. (Gluckstern)

**Glengarry Glen Ross** Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$26-40. Wed-Sat, 8pm. Extended through April 28. Actors Theatre of San Francisco and director Keith Phillips offer a sharp, spirited production of the 1984 play by David Mamet in which four real estate agents (Mark Bird, Sean Hallinan, John Krause, and Christian Phillips) jockey and scheme for advantage in their Chicago office in a landscape of insecurity and fierce competition symbolized by the selective doling out of the best leads by manager and company man John (Frank Willey). (Avila)

**Hot Greeks** Hypnodrome Theatre, 575 10th St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-35. Thu-Sat, 8pm. Through May 5. Thrillpeddlers launch a new version (new cast, songs, costumes, etc.) of the Cockettes classic by Scrumbly Koldewyn and Martin Worman.

**It's All the Rage** Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu/12, 8pm; Sat/14, 8:30pm; Sun/15, 7pm. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman approaches indirectly via a good deal of humor. (Avila)

**A Lie of the Mind** Boxcar Playhouse, 505 Natoma, SF; [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25. Wed/11-Sat/14, 8pm. Sam Shepard's three-act drama is streaked with humor, horror and heart-break, all of it arising from the most mundane but also extraordinary of things, love and family. That's Shepard territory, of course, as surely as is the rowdy backwater of the American West where much of the play unfolds. But seeing the exceptionally sharp and powerful production currently up at Boxcar Theatre under direction of Susannah Martin suggests 1985's *Lie* may cut deeper than most. (Avila)

**Waiting for Godot** New venue: SF Playhouse Stage Two, 533 Sutter, SF; (415) 336-3522, [www.tidestheatre.org](http://www.tidestheatre.org). \$20-32. Thu/12, 7pm; Fri/13-Sat/14, 8pm. The fuchsia papier-mâché tree and swirling grey-on-white floor pattern (courtesy of scenic designer Richard Colman) lend a psychedelic accent to the famously barren landscape inhabited by Vladimir (Keith Burkland) and Estragon (Jack Halton) in this production of the Samuel Beckett play by newcomers Tides Theatre. The best moments here broadcast the brooding beauty of the avant-garde classic, with its purposely vague but readily familiar world of viciousness, servility, trauma, want, fear, grudging compassion, and the daring, fragile humor that can look it all squarely in the eye. (Avila)

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through April 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila) **SFBG**

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### WHERE THE SIDEWALK DOESN'T END: WEST PORTAL AVENUE CRAFT SHOW ON FRI/13. PHOTO COURTESY OF PACIFIC FINE ARTS FESTIVAL

On the Cheap listings are compiled by Soojin Chang. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 11

**"The End of the Line" film screening and topical food conversation** 18 Reasons, 593 Guerrero, SF. (415) 568-2710, [www.18reasons.org](http://www.18reasons.org). 7pm-9pm, \$8 for students; \$10 for members; \$12 general admission. Have a "halibut" time getting a wake-up call on how our self-fish tastes impact marine life. The film follows Charles Clover to the Straits of Gibraltar through the Tokyo fish market and exposes over-fishing as a global issue that we shouldn't simply skate around. Mullet over in a discussion with sustainable seafood experts after the film screening.

## THURSDAY 12

**Lee Ranaldo of Sonic Youth** Amoeba, 1855 Haight, SF. (415) 831-1200, [www.amoeba.com](http://www.amoeba.com). 6pm, free. Ranaldo's newly released album *Between the Times and The Tides* is a blissful synthesis of saturated melodies and superstar cameos. Produced by longtime Sonic Youth producer John Agnello, the record is interwoven with the guitar strums of Wilco's Nels Cline as well as nostalgic collabs with a number of the Sonic Youth alumna.

## FRIDAY 13

**West Portal Avenue's sidewalk arts and crafts show** 236 West Portal, SF. (415) 566-3500, [www.pacificfinearts.com](http://www.pacificfinearts.com). Through Sun/15. 10 am-5pm, free. Take a stroll through West Portal's vibrant neighborhood as it becomes colorfully adorned with photography, paintings, ceramics, and jewelry for its three-day artwork. **"Zen Monster" poetry, art, and political journal launch event** San Francisco Zen Center, 300 Page, SF. (415) 863-3136, [www.sfzc.org](http://www.sfzc.org). 7:30 p.m., \$5-\$10 donation suggested. Tri-coastal community of poets, writers, artists, and activists inaugurate their third magazine issue. Edited by Buddhists but aesthetically liberated from any particular artistic ideology, "Zen Monster" is intellectually, artistically, and politically-engineered by thinkers committed to the working middle class. **"Rusted Souls"** 1AM Gallery, 1000 Howard, SF. (415) 861-5089, [www.1amsf.com](http://www.1amsf.com). 6:30pm-9:30pm, free. Machine versus Man takes a visceral turn in 1AM Gallery's newest conceptual art exhibit. The future illustrated in this tragic yet eerily beautiful exposition revolves around the concept of a life in which technology eliminates rather than benefits mankind. The Rusted Souls are the seven gifted artists who use their extra-sensory powers to lead humanity back from this hypothetical darkness. **"Five Creative Energies: a Tribute to the Muse"** a. Muse Gallery, 614 Alabama, SF. (415) 279-6281, [www.yourmusegallery.com](http://www.yourmusegallery.com). Opening reception 6pm-9pm, free. Roman lyrical poet Horace claimed that the muses gave the Greeks their genius. As part of the spring Open Studios day in the Mission, five artists of Art, Wine, and Dine celebrate the people and ideas that spark inspiration and creativity in our contemporary world through an abstract and surrealist group show.

## SATURDAY 14

**45th Annual Cherry Blossom Festival** Japantown, Post at Buchanan, SF. (415) 563-2313, [www.nccbf.org](http://www.nccbf.org). Through Sun/15. 11am-5pm, free. Cherry blossoms are flourishing just in time for the double weekend extravaganza celebrating the works of local Asian American art-

ists. The Japan Center and its adjacent blocks will be embellished with costumed performers, kendo experts, massive taiko drums, and community-sponsored food bazaars. Classes and demonstrations on flower arranging, ink painting, bonsai, origami, and doll-making are offered throughout. **"Taste 2012: Cultivar"** Root Division, 3175 17th St., SF. (415) 863-7668, [www.rootdivision.org](http://www.rootdivision.org). Through Sat/28. Gallery hours Wed.-Sat., 2pm-6pm, free. Cultivar is a multi-disciplinary project that incorporates visual, performance, and interactive pieces that communicate the importance of environment sustainability and social practice. Artists blur distinctions between art and life, and strive to expand the urban agricultural evolution through their creative work.

## SUNDAY 15

**Sunday Streets 2012 spring edition** Great Highway route through Golden Gate Park, SF. [www.sundaystreetssf.com](http://www.sundaystreetssf.com). 11am-4pm, free. Have you ever walked through Golden Gate Park, mesmerized by its beauty, only to have the rapturous moment destroyed by the sight and sound of passing cars? To celebrate spring in all its natural glory, an extensive route through the park and along the coast to the zoo will be vacated of all automobile traffic. **"World's Longest chain of Skaters" world record challenge** Skatin' Place, Sixth Ave., SF. (415) 412-9234, [www.cora.org](http://www.cora.org). 10am-3pm, \$15 includes skate rental. The California Outdoor Rollersports Association cordially invites you to assist in breaking the Guinness World Record for the longest chain of roller skaters and/or the longest skating serpentine. With miles opened up for non-motor vehicles, this Sunday marks an opportune moment for all competition-addicts. **Vegan cooking demonstration** Whole Foods Market, 230 Bay Place, Oakl. (510) 834-9800, [www.oaklandveg.com](http://www.oaklandveg.com). 12:30pm-1:30pm, free. Life without dairy is definitely a daunting notion for first-timers to grasp. Join Allison Rivers Samson of Allison's Gourmet as she reinvents omnivorous meals and learn how normally and appetizingly life can resume sans gouda.

## MONDAY 16

**"Aging Gracefully" member-led forum** Commonwealth Club Office, 595 Market, SF. (415) 597-6700, [www.commonwealthclub.org](http://www.commonwealthclub.org). 5:15pm, free for members; \$20 general admission; \$7 for students. Liz Lemon harshly describes the dilemma of aging as having two roads: the youth-clinging lane of Madonna, or the poised, dignified path of Meryl Streep. The folks at Commonwealth Club believe that aging gracefully doesn't have to involve such diabolically opposed decisions, and that the key is lifestyle changes that can help personally prepare you to keep enjoying life to the fullest.

## TUESDAY 17

**"Sky Train: Tibetan Women on the Edge of History"** City College of San Francisco, Ocean Campus, 50 Phelan, SF. (415) 239-3000, [www.canyonsam.com](http://www.canyonsam.com). Noon-1pm, free. Writer and activist Canyon Sam explores the history of Tibet through the lens of its women. The memoir encompasses 20 years of personal interactions with Tibetan families, life stories of the people she met on the Beijing-to-Lhasa train, and profound conversations of Tibet's courage and resilience. **"Can Sex Save the Planet?"** Good Vibrations, 1620 Polk, SF. (415) 648-3392, [www.savenature.org](http://www.savenature.org). 5:30pm-7:30pm, free. We have always thought so, but now it's definite that sex can save the world. Good Vibrations is partnering up with SaveNature.Org to teach the public about the allure of safe sex while simultaneously raising funds to help global wildlife. **SFBG**



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THURSDAY APRIL 19TH 9PM \$20 (SINGER-SONGWRITER)  
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FRIDAY APRIL 20TH 9PM \$10 (ROCK)  
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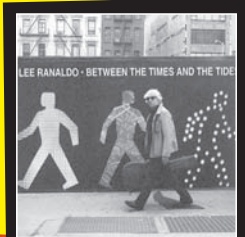
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## FILM LISTINGS

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock. Complete film listings, including ongoing films, at [www.sfbg.com](http://www.sfbg.com).

### OPENING

**Applause** See "Diva in the Headlights." (1:27) *Lumiere, Shattuck.*

**Bad Fever** Dustin Guy Defa's tiny, odd character study centers on one Eddie Cooperschmidt (Kentucker Audley, a director himself), who looks like Mr. February 1992 on a calendar of sensitive grunge band hunks, but acts more like Homer Simpson — the Nathanael West version, not Matt Groening's. He still lives with mom (unsympathetically played by Annette Wright), doesn't or can't hold a job, has no friends, fumbles through an oddly formal vocabulary, and carries himself like a 13-year-old who's just had all his growth spurts in one go. In other words, he's the sort of character whose precise status — just socially inept, or developmentally disabled, or both? — is a mystery the film doesn't bother clarify-

ing. Nor do we find out what the story is behind Irene (Eleonore Hendricks), his hard-bitten antithesis, who seems to be staying in an empty school classroom as some sort of weird art experiment rather than because she's "homeless," and who manipulates the hapless Eddie into videotaped situations that are perverse but stop short of pornography. (Or rather he — almost certainly a virgin — stops short there.) As if more goofy pathos were needed here, Eddie's dream is to be a stand-up comedian, a career he is about as well equipped for as brain surgeon. When Eddie plays his big first (and probably last) comedy gig, the onscreen audience appears to be wondering the same thing you might: is this just sad, or some kind of Andy Kaufman-type performance piece? Painstakingly low-key and realistic in execution, *Bad Fever*'s success will depend on whether you can swallow it conceptually — these characters are surrounded by a real world, but they can seem unreal themselves. (1:24) *Roxie.* (Harvey)

**Blue Like Jazz** Tap or bottled water, rainy Portland, Ore. or dry Texas — how does a sincere, young Bible-thumping Baptist reconcile the two — a fish out of

water nonetheless determined to swim upstream and make his way to adulthood. Based on the Donald Miller memoir-of-sorts, *Blue Like Jazz* may look like a Nicholas Sparks romantic opus from afar, but in the care of director-cowriter Steve Taylor, this tale of a young man coming to terms with the wider, wilder world apart from the strict confines of lock-in abstinence groups snatches a bit of the grace John Coltrane tapped in *A Love Supreme*. The earnest Donald (*True Blood*'s Marshall Allman) is all set to go to his nearby Bible Belt Christian university until his bohemian jazz-loving dad pulls favors and enrolls him at free-form Reed College. Donald will have to closet his holy-roller background if, as his new lesbian pal (Tania Raymonde) cautions, he "plans on ever making friends or sharing a bowl or seeing human vagina without a credit card." Donald finds his way back to meaning and spirit — and the fun is getting there, as he joins a civil-disobedience-club-for-credit (Malaysian cocktail tennis was canceled) and falls for passionate activist Penny (Claire Holt). Allman, who also co-executive produced, emerges as a thoughtful actor who can carry a potentially maudlin and ultimately lovable collegiate coming-of-age story on his own. (1:47) (Chun)

**Bully** Anyone who's ever been a kid on the wrong side of a bully — or was sensitive and observant enough not to avert his or her eyes — will be puzzling over the MPA's R rating of this doc, for profanity. It's absurd when the gory violence on network and basic cable TV stops just short of cutting characters' faces off, as one blurred-out bus bully threatens to do to the sweet, hapless Alex, dubbed "Fish Face" by the kids who ostracize him and make his life hell on the bus. It's a jungle out there, as we all know — but it's that real, visceral footage of the verbal (and physical) abuse bullied children deal with daily that brings it all home. Filmmaker Lee Hirsch goes above and beyond in trying to capture all dimensions of his subject: the terrorized bullied, the ineffectual school administrators, the desperate parents. There's Kelby, the gay girl who was forced off her beloved basketball team after she came out, and Ja'Maya, who took drastic measures to fend off her tormenters — as well as the specters of those who turned to suicide as a way out. Hirsch is clearly more of an activist than a fly on the wall: he steps in at one point to help and obviously makes an uplifting effort to focus on what we can do to battle bullying. Nevertheless, at the risk of coming off like the Iowa assistant principal who's catching criticism for telling one victim that he was just as bad as the bully that he refused to shake hands with, one feels compelled to note one prominent component that's missing here: the bullies themselves, their stories, and the reasons why they're so cruel — admittedly a daunting, possibly libelous task. (1:35) *Piedmont, Shattuck.* (Chun)

**The Cabin in the Woods** If the name "Joss Whedon" doesn't provide all the reason you need to bum-rush *The Cabin in the Woods* (Whedon produced and co-wrote, with director and frequent collaborator Drew Goddard), well, there's not much more that can be revealed without ruining the entire movie. In a very, very small nutshell, it's about a group of college kids (including Chris "Thor" Hemsworth) whose weekend jaunt to a rural cabin goes horribly awry, as such weekend jaunts tend to do in horror movies (the *Texas Chainsaw* and *Evil Dead* movies are heavily referenced). But this is no ordinary nightmare — its peculiarities are cleverly, carefully revealed, and the movie's inside-out takedown of scary movies produces some very unexpected (and delightfully blood-gushing) twists and turns. Plus: the always-awesome Richard Jenkins, and in-jokes galore for genre fans. (1:35) *California, Presidio.* (Eddy)

**Damsels in Distress** Whit Stillman lives! The eternally preppy writer-director (1990's *Metropolitan*; 1994's *Barcelona*; 1998's *The Last Days of Disco*), whose dialogue-laden scripts have earned him the not-inaccurate descriptor of "the WASP Woody Allen," emerges with this popped-collar take on girl-clique movies like *Mean Girls* (2004), *Clueless* (1995), and even *Heathers* (1988). At East Coast liberal-arts college Seven Oaks ("the last of the Select Seven to go co-ed"), frat guys are so dumb they don't know the names of all the colors; the school newspaper is called the Daily Complainer; and a group of girls, lead by know-it-all Violet (Greta Gerwig), are determined to lift student morale using unconventional methods (tap dancing is one of them). After she's scooped into this strange orbit, transfer student (Analeigh Tipton) can't quite believe Violet and her friends are for real. They're not, of course — they're carefully crafted Stillman creations, which renders this very funny take on college life a completely unique experience. Did I mention the musical numbers? (1:38) (Eddy)

**Detention** The latest from A-list music video director turned B-movie helmer Joseph Kahn (2004's *Torque*) realllly wants to be a cult classic. Not sure that's a certainty, but midnight would definitely be the appropriate hour to view this teen-slasher parody that also enfolds body-swapping, time travel, out-of-control parties, stuffed bears, accidental YouTube porn, unrequited love, the dreaded Dane Cook, and

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**IN SELECT THEATERS APRIL 20**



FILM LISTINGS

cinema's most sledgehammer-heavy 1990s nostalgia to date — despite the fact that *Detention's* central homage is to *The Breakfast Club*, which came out in 1985. Nominally grounding the film's garish look, broad humor, and breakneck pace are the charms of young leads Shanley Caswell (as klutzy tomboy Riley) and *Hunger Games* star Josh Hutcherson (as a *Road House*-worshipping skater), who displays questionable if admirable show biz aspirations by serving as one of *Detention's* executive producers. He was, after all, born in 1992, which in *Detention's* estimation was "like, the coolest year ever!" (1:30) (Eddy)

**» The Lady** Luc Besson directs Michelle Yeoh — but *The Lady* is about as far from flashy action heroics as humanly possible. Instead, it's a reverent, emotion-packed biopic of Nobel Peace Prize winner Aung San Suu Kyi, a national hero in Burma (Myanmar) for her work against the country's oppressive military regime. But don't expect a year-by-year exploration of Suu's every accomplishment; instead, the film focuses on the relationship between Suu and her British husband, Michael Aris (David Thewlis). When Michael discovers he's dying of cancer, he's repeatedly denied visas to visit his wife — a cruel knife-twist by a government that assures Suu that if she leaves Burma to visit him, they'll never allow her to return. Heartbreaking stuff, elegantly channeled by Thewlis and especially Yeoh, who conveys Suu's incredible strength despite her alarmingly frail appearance. The real Iron Lady, right here. (2:07) *Bridge, Shattuck*. (Eddy)

**Life Happens** Ah, another movie in the *Junco-Knocked Up* continuum of "Unplanned and totally ill-advised pregnancy? Welp, guess I'm having a baby!" We never know if a "shmishmortion" occurs to Kim (Krysten Ritter), because she has unprotected sex in the first scene and the next scene is "one year later," with infant in tow. The wee babe's dad, a surfer with neck tattoos, is out of the picture; Kim makes do with her job as a dog walker (Kristen Johnston plays her kid-hating, cheesy-diva boss) and the good graces of her roommates, sardonic budding self-help guru Deena (Kate Bosworth) and cheerful Laura (Rachel Bilson), whose only defining characteristic is that she's a virgin (omg, the irony). As directed by Kat Coira (who co-wrote with Ritter), *Life Happens* lurches toward Hollywood conventionality by pairing Kim with a hunky guy (Geoff Stults) who doesn't realize she's a MILF. Fortunately, that storyline is frequently overshadowed — seriously, they might as well have named the baby "Plot Device" or "Conflict Generator" — by the remarkably realistic I-love-you-but-sometimes-I-want-to-kill-you relationship between BFFs Kim and Deena, which forms the film's true emotional core. +100 for casting *Weeds'* Justin Kirk as an ascot-wearing weirdo who woos the icy Deena, with (not-so) surprising results. (1:40) (Eddy)

**Lockout** When the president's daughter is trapped amid a prison uprising in outer space, the government has no choice but to call in Snake Plissken — er, Guy Pearce — to save the day. (1:35) *Shattuck, Vogue*.

**» Monsieur Lazhar** When their beloved but troubled teacher hangs herself in the classroom — not a thoughtful choice of location, but then we never really discover her motives — traumatized Montreal sixth-graders get Bachir Lazhar (Fellag), a middle-aged Algerian émigré whose contrastingly rather strict, old-fashioned methods prove surprisingly useful at helping them past their trauma. He quickly becomes the crush object of studious Alice (Sophie Nélisse), whose single mother is a pilot too often away, while troublemaker Simon (Emilien Neron) acts out his own domestic and other issues at school. Lazhar has his own secrets as well — for one thing, we see that he's still petitioning for permanent asylum in Canada, contradicting what he told the principal upon being hired — and while his emotions are more tightly wrapped, circumstances will eventually force all truths out. This very likable drama about adults and children from Quebec writer-director Philippe Falardeau doesn't quite have the heft and resonance to rate among the truly great narrative films about education (like Laurent Cantet's recent French *The Class*). But it comes close enough, gracefully touching on numerous other issues while effectively keeping focus on how a good teacher can shape young lives in ways as incalculable as they are important. (1:34) *Albany, Embarcadero, Smith Rafael*. (Harvey)

**People v. The State of Illusion** Writer-producer-star Austin Vickers' slice of self-help cinema is a motivational lecture illustrated by a lot of infomercial-type imagery, plus a narrative strand: when a stressed-out yuppie single dad's carelessness results in a traffic death, he's sent to prison. Naturally Aaron (played by J.B. Tuttle) hate, hate, hates it there, until the world's most philosophically advanced janitor (Michael McCormick) gradually gets him to understand that the real "prison" is his mind — freedom requires only an "awareness shift." The larger film, with Vickers addressing us directly and various experts chipping in, furthers that notion to suggest even cellular science supports the notion

that reality is a matter of perception — and thus the roadblocks and limitations that gum us up on life's paths (relationships, income, self-doubt, et al.) can be overcome if one believes so and acts accordingly. This elaborate pep talk isn't really the sort of thing you can evaluate in art or entertainment terms, save to say it's well-crafted for its type. As for value in other terms, well, odds are you've heard all this in one form or another before. But if you happen to be stuck in any kind of personal prison, who knows, *People* might be just the prod that gets you moving. (1:26) *Opera Plaza*. (Harvey)

**A Simple Life** When elderly Ah Tao (Deanie Ip), the housekeeper who's served his family for decades, has a stroke, producer Roger (Andy Lau) pays for her to enter a nursing home. No longer tasked with caring for Roger, Ah Tao faces life in the cramped, often depressing facility with resigned calm, making friends with other residents (some of whom are played by nonprofessional actors) and enjoying Roger's frequent visits. Based on Roger Lee's story (inspired by his own life), Ann Hui's film is well-served by its performances; Ip picked up multiple Best Actress awards for her role. Lau is reliably solid, and Anthony Wong pops up as the nursing home's eye patch-wearing owner. Wong's over-the-top cameo doesn't quite fit in with the movie's otherwise low-key vibe, but he's a welcome distraction in a film that can be *too* quiet at times — a situation not helped by its washed-out palette of gray, beige, and more gray. (1:58) *Metreon*. (Eddy)

**The Three Stooges: The Movie** Why? (1:32) *Presidio*.

**» The Turin Horse** Hungarian auteur Béla Tarr's final cinematic statement is extrapolated from a climactic episode in the life of Friedrich Nietzsche, wherein the philosopher tearfully intervened in the beating of a horse on the streets of Turin. Tarr, working with frequent collaborators Ágnes Hranitzky and

László Krasznahorkai, conjures the lives of a horse-man and his daughter as they barely subsist amid a windswept wasteland. This glacial Beckettian dirge of a film, shot in black and white and composed of Tarr's trademark long takes, doesn't so much develop these two characters as wear them down. Their stultifying daily routines — cleaning the stable, fetching water

from the well, changing and cleaning their numerous layers of clothing — occupy much of the film, so it is all the more unsettling when this wretched lifestyle is torn asunder by the whims of nature. (2:26) *SF Film Society Cinema*. (Sam Stander)

CONTINUES ON PAGE 36 >>

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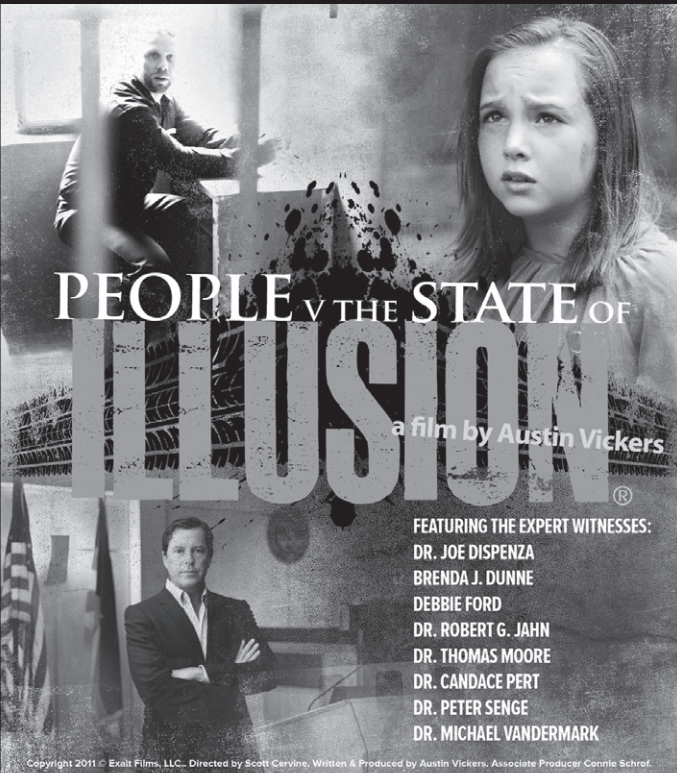
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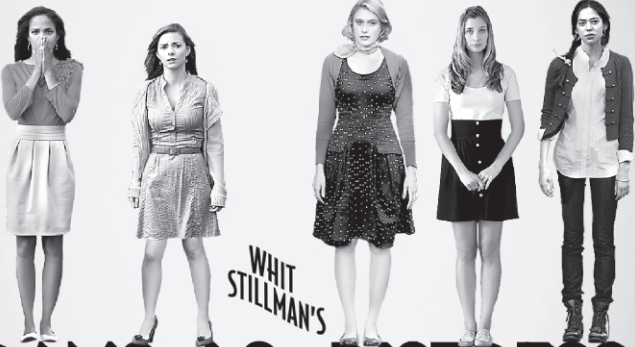


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**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341288-00 The following person is doing business as **BMD Materials Inc.** 1644 Sanchez Street Apt B, San Francisco, CA 94131. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 14, 2012. Signed by Brandon Mac Domhnaill. This statement was filed by Alex Liang, Deputy County Clerk on February 14, 2012. **L#113555, March 28, April 11 and 18, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341903-00 The following person is doing business as **Rocketship** 1770 Post Street #220 San Francisco, CA 94115. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Mark S. Shannon, CEO. This statement was filed by Jennifer Wong, Deputy County Clerk on March 09, 2012. **L#113549, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341931-00 The following person is doing business as **Cityscape Entertainment** 660 4th Street Suite #804 San Francisco, CA 94107. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Ian Elliot Gressett, Manager Member. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 09, 2012. **L#113550, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342036-00 The following person is doing business as **Park Chow** 1240 9th Avenue, San Francisco, CA 94122. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 17, 1998. Signed by Chalen Mitchell, Manager Member. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342037-00 The following person is doing business as **Chow** 215 Church Street, San Francisco, CA 94114. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date May 13, 1997. Signed by Chalen Mitchell, Manager Member. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342066-00 The following person is doing business as **Class One Analytics** 1720 Market Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Ari Bronstein. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 15, 2012. **L#113553, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342082-00 The following person is doing business as **All Rooter & Plumbing Service Inc.** 238 Ocean Ave., San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 15, 2012. Signed by Mihn G. Luc, President. This statement was filed by Jennifer Wong, Deputy County Clerk on March 16, 2012. **L#113554, March 21, 28, April 4 and 11, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342166-00 The following person is doing business as **Wak Shack Salon** 782 Haight Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 19, 2012. Signed by Filomena Bettencourt . This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 21, 2012. **L#113557, March 28, April 11 and 18, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342167-00 The following person is doing business as **JL Imagination** 1858 40th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Julio Lujan. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 21, 2012. **L#113556, March 28, April 11 and 18, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342171-00 The following person is doing business as **Osha Express** 1 Market Street Suite 21B, San Francisco, CA 94105. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 21, 2012. Signed by Lalita Souksamlane, President. This statement was filed by Alex Liang, Deputy County Clerk on March 21, 2012. **L#113558, March 28, April 11 and 18, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342282-00 The following person is doing business as **Salle Musical Arts** 1632 C Market Street, San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date March 27, 2012. Signed by Tibor Szabo. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 27, 2012. **L#113568, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342318-00 The following person is doing business as **Passive House BB** 2875 21st Street Apt 4, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date October 20, 2011. Signed by Bronwyn Barry. This statement was filed by Jennifer Wong, Deputy County Clerk on March 28, 2012. **L#113563, April 4, 11, 18 and 25, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342349-00 The following person is doing business as **Blackwood Thai** 2150 Chestnut Street, San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Hoyul S. Choi, CEO. This statement was filed by Susanna Chin, Deputy County Clerk on March 29, 2012. **L#113565, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342387-00 The following person is doing business as **Happy Dogs Go Walking** 840 Van Ness Ave. #106, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Emily Leduc. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 30, 2012. **L#113564, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342400-00 The following person is doing business as **1. Sajani Music 2. Bijuri Records** 4336 California Street #4, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 13, 2012. Signed by Anne Sajdera. This statement was filed by Alex Liang, Deputy County Clerk on April 2, 2012. **L#113567, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342443-00 The following person is doing business as **Whomp Entertainment** 1061 Market Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Joseph Bender. This statement was filed by Magdalena Zevallos, Deputy County Clerk on April 3, 2012. **L#113566, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342446-00 The following person is doing business as **La Gringa Writing and Design** 1472 Filbert Street #107 San Francisco, CA 94119. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 26, 2012. Signed by Teryll Hopper. This statement was filed by Susanna Chin, Deputy County Clerk on April 3, 2012. **L#113569, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342536-00 The following person is doing business as **QuickFox Events** 121 Leese Street, Studio A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 5, 2012. Signed by Julie Miller King. This statement was filed by Elsa Campos, Deputy County Clerk on April 5, 2012. **L#113570, April 11, 18, 25 and May 2, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0342564-00 The following person is doing business as **Drewes Meats** 1706 Church Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Joshua Epple. This statement was filed by Alex Liang, Deputy County Clerk on April 6, 2012. **L#113571, April 11, 18, 25 and May 2, 2012**

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